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John C. Freund

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\$250,000 DEFICIT FORCED NATIONAL SYMPHONY TO JOIN THE PHILHARMONIC

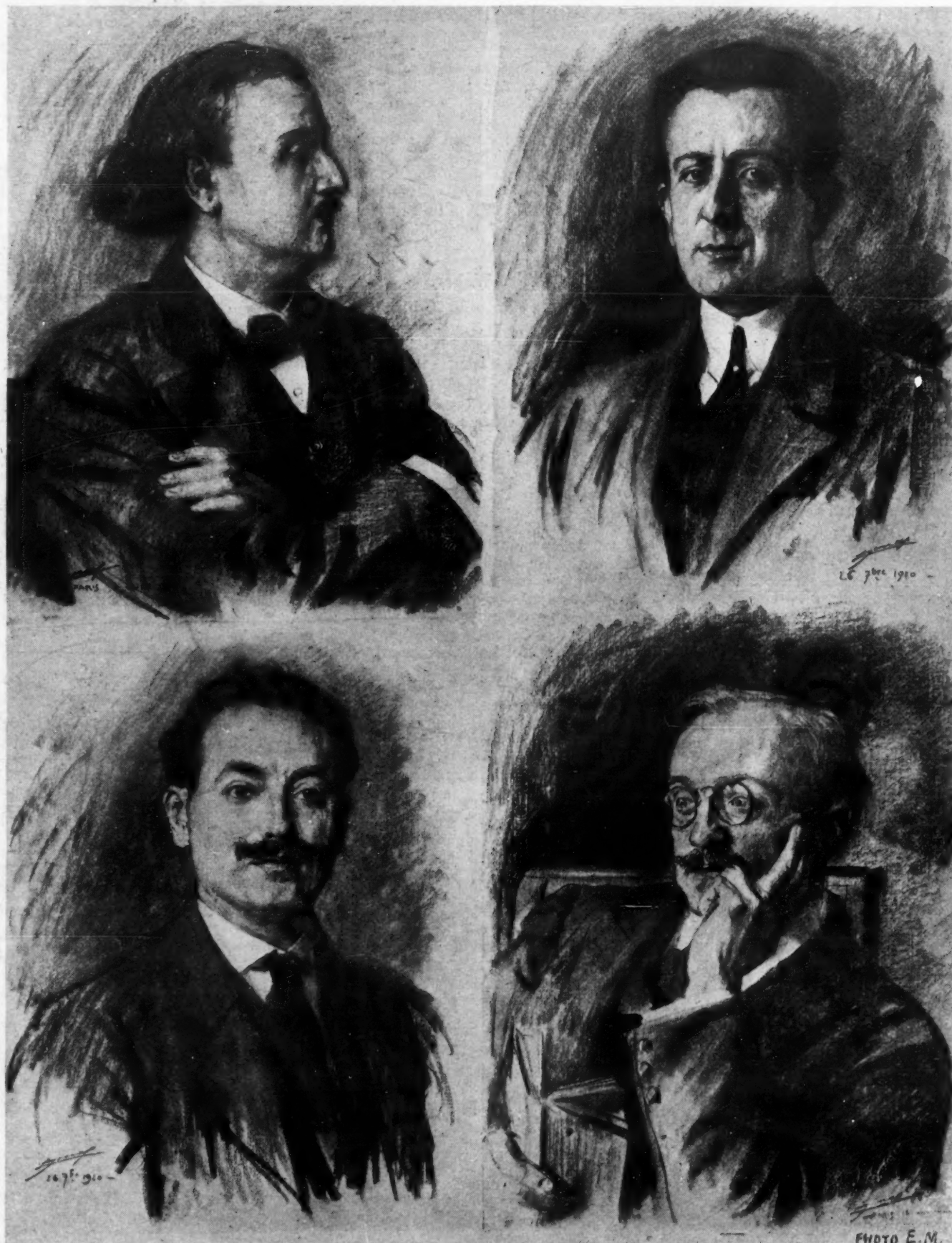
Growing Debt and Abundance of Concerts are Causes Given for Merger of Two New York Forces—Philharmonic Personnel to be Maintained with Few Additions from National Forces—Stransky and Mengelberg to Conduct—Bodanzky to Lead Some Concerts—Philharmonic May Combine with Metropolitan Opera in Spring Festival—Kahn and Krech Added to New Board of Directors—Rumor of Merger Between New York Symphony and Boston Symphony Denied by Engles

A CONSTANTLY growing deficit which threatened to engulf the National Symphony, and the plethora of orchestral concerts far beyond the demand of the city, are said to have been the causes for the merger of the National Symphony and the Philharmonic Orchestras, which was announced exclusively in MUSICAL AMERICA last week.

Last summer the National Symphony, under Artur Bodanzky, reorganized its forces, recruiting many first musicians from the leading orchestras, increasing its schedule for the coming season, and engaging Willem Mengelberg as guest conductor. The season, however, has not materialized as expected, and the orchestra, facing what seemed a losing struggle against the older Philharmonic and New York Symphony Orchestras, early was threatened with financial difficulty.

It is understood that meetings between various factions of the two organizations were held as early as last year for the purpose of bringing about amalgamation, but it was said at that time that the directors of the Philharmonic would not accede to the demands of the other faction that the name of the Philharmonic be discontinued and that Mr. Stransky be eliminated from the conductor-

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THE FLONZALEY QUARTET

Sketches of the Famous Personnel: Above, Adolfo Betti, Alfred Pochon; Below, Iwan d'Archambeau and Louis Bailly, Made by the French Painter, Lucien Jonas. This Season Finds the Quartet Filling Its Largest List of Engagements Throughout the United States. (See Page 2)

Galli-Curci Engaged by Gatti

AMELITA GALLI-CURCI, the most popular coloratura soprano of the day, for six years an idol of the American public, will sing at the Metropolitan Opera House next season as one of Giulio Gatti-Casazza's stellar artists, as well as in Chicago with the Chicago Opera Association. Rumor, which has been linking the soprano's name with the Metropolitan for months past, has it that she will receive a salary equal to that paid Enrico Caruso.

Announcement of the engagement of Mme. Galli-Curci was made by the Metropolitan on Monday night, when it was disclosed that a contract had been signed a year ago, as rumored at that time and reported in MUSICAL AMERICA. Subsequent denials, for the most part of

an indirect nature, failed to quiet these rumors, and they have persisted with increasing evidence that they were not without foundation, although Mme. Galli-Curci and her managers, Messrs. Evans and Salter, guarded the secret as carefully as it was kept at the Metropolitan.

It was stated at the Metropolitan Monday that the intention had been to reserve the announcement until the close of the season, when Mr. Gatti-Casazza will give out his preliminary announcement with regard to next year. The growing insistence of the many rumors, as mirrored in these columns, with the necessity of either affirming or denying the reports, led to a decision to make

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Polacco Appointed Chief Conductor of Chicago Opera

Giorgio Polacco is to be chief conductor of the Chicago Opera Association for the remainder of the present season and next season, according to a statement made on Feb. 8. The contract was said to have been signed with Mary Garden at 11 p. m. on Feb. 7. Mr. Polacco, however, is to be released for the coming summer to conduct at the Colon. Edith Mason has also been retained by Miss Garden to sing leading rôles with the Chicago company next season. As Miss Mason was engaged by a contract signed with Herbert Johnson, the same contract was to hold good and she will make her appearance with the Chicago force next season. Gino Marinuzzi, when spoken to over the telephone late Monday afternoon, said there was no change in his status with the company.

Police Quell Riot at Union; Trouble Attributed to Merger

A SPECIAL meeting of the New York City Musicians' Mutual Protective Union, called for Friday morning of last week by Samuel Finkelstein, president, for the purpose of investigating the action of the board of directors in suspending him from office, ended in a fist encounter. As a result, eight musicians, members of the board of directors, were arrested by police reserves summoned to quell the riot. The meeting was sanctioned by the board of directors, which sent out notices to the membership that the actions of the president were to be "investigated" as well.

Rumors from various quarters seek to connect the eruption within the union with the dissolution of the National Symphony, in that it is said the high demands of the players made it impossible for the symphonic organization to continue. It was said that Mr. Finkelstein, as president of the union, made certain agreements with the Symphony regarding practice, house and wages which were not considered fair by the players.

On the other hand, it was pointed out by Mr. Finkelstein that any negotiations which he had entered into with the Symphony, had been at the specific request of the board of directors, because he had been loathe to take up the matter on his own responsibility, even though that function is delegated to the president by the laws of the union. Mr. Finkelstein discounted the story that the attitude of the union regarding wages and hours had any significant bearing on the Symphony situation.

Internal Dissensions

According to information secured by MUSICAL AMERICA, practically the whole cause of Friday's disturbance was brought about by dissensions within the union, which are said to have been operating since the annual election last October. As a result of charges against the defeated candidate for president, charges alleged to have been substantiated, he was expelled from the union but was granted a stay of judgment for

six months by the president of the national organization. Nevertheless, he is said to have continued his connection with his faction in the union, which succeeded in electing enough members to the board of directors to constitute a majority.

Consequently, it is said, the board refused to work in harmony with the elected president, over-riding his decision on matters within the scope of his constitutional rights. Finally, on Jan. 22, at a heated meeting of the board, it is said, that the president refused to entertain a certain motion, for which he was suspended the following day on the charge of "misconduct in office," even though no appeal from his decision had been taken.

Joseph M. Weber, president of the American Federation of Musicians, with which the New York organization is affiliated, granted Mr. Finkelstein a stay of judgment for six months, but this, the majority of the board members refused to obey, whereupon they were, in turn, "expelled" by Mr. Weber.

How the Trouble Generated

With Mr. Finkelstein temporarily reinstated, and eight members of the board "expelled," orders were given that they should not be admitted to the meeting of the union last Friday. Their attempt to secure admittance resulted in the melee that followed. When it was finally decided to admit them to hear their side of the story it was found that they had been taken to the police station in a patrol wagon. Since there can be no appeal from the action of the membership regarding the matter, it is understood that Mr. Finkelstein will remain in office until his term expires.

As the board of directors is at present constituted, no business can be transacted, because there is not a quorum, but it is said this can be overcome by taking advantage of a provision in the constitution which provides that the directors may make temporary appointments to secure a quorum until the necessary steps can be taken to make the membership of the board permanent.

poser. Miss Gauthier, needless to say, was altogether successful in projecting the moods of some ten of his songs. Mr. Scott's Piano Sonata has not been unknown in New York, though it has still to establish itself as other than a novelty. The composer brought vigor and confident mastery to his exposition of it, and perhaps succeeded better than any of its other proponents in publishing its material so that its complexities could be grasped, and its colors and textures, as expressed in Mr. Scott's modernistic idiom, appreciated. Other piano numbers, played with technical ease, clarity and poise, included five of the "Poems"—"Dagobah," "Caprice Chinese," "Twilight of the Year," "The Garden of Soul Symmetry," "Paradise Birds," and four specimens of folk-song treatment—"All Thru the Night," "Cherry Ripe," "Sea Marge" and "Passacaglia."

Miss Gauthier's highly individual interpretative art afforded expressive utterance to "Lovely Kind and Kindly Loving," "In the Valley," "Sleep Song," "Looking Back," "A Picnic," "Scotch Lullaby," "Where be Going?" "The New Moon," "The White Knight" and "Lilac Time." It was inevitable that she also should sing the thrice popular "Lullaby" as an extra. With the composer playing altogether admirable accompaniments, she sang the Scott songs with an intuitiveness that must have pleased Mr. Scott as much as it did the enthusiastic audience.

Mary Garden to Receive Legion of Honor Decoration on Birthday

According to a news dispatch of Feb. 2, from Paris, Mary Garden is destined to be made a Knight of the Legion of Honor. At the time, no information was forthcoming from the French Ministry of Foreign Affairs, but it was stated that the decoration would "quite possibly be announced in the next day or two." It is said that the singer's appointment to the command of the Chicago Opera forces was one of the main reasons for considering her for the honor. Miss Garden has received no official communication, but reports from Paris repeat rumors that the distinction has been approved by the Government, and that the General Director of the Chicago Opera is to be notified on her birthday, Feb. 20.

Announce Artists for American Festival in Buffalo

BUFFALO, N. Y., Feb. 1.—The National American Music Festival, an institution of five years' standing at Lockport, N. Y., but which is to be held in Buffalo for the first time in 1921, and every year thereafter, will be held this year from Oct. 3 to Oct. 8, in Elmwood Music Hall. There will be programs morning, afternoon and evening. Some of the artists who have already been announced to appear are:

Florence Hinkle, Arthur Middleton, Paul Althouse, Emma Roberts, George Hamlin, Ralph Leo, Idelle Patterson, Cecil Fanning, John Powell, Delphine March, Katherine Eyman, Cyrene VanGordon, Mme. Sturkowsky, Kathryn Melsie, Eddy Brown, Mil-

fred Dilling, Alice Gentle, Arthur Hackett, John Meldrum, Estelle Lieblich, Lucille Orell, Grace Wagner, Harry Cumpson, Ruth Kemper, Mina Hager, Maud Lewis, Ruth Helen Davis, Reba Dal Ridge, Zetta Gay Whitson and William Phillips. The official accompanists will be Harry M. Gilbert, Francis Moore and William Reddick. Special features will include the National Festival Chorus, Seth Clark, conductor; the Rubinstein Chorus, Mary Howard, conductor; the Buffalo Orpheus, John Land, conductor; the Buffalo Guido Chorus, Seth Clark, conductor; six organ recitals, and a church choir and quartet contest; Dewitt C. Garretson, chairman.

Frances McCollin Wins Prize Offered by Philadelphia Chorus

PHILADELPHIA, Feb. 5.—Frances McCollin, of this city, has been awarded the one-hundred-dollar prize offered last spring by the Mendelssohn Club for the best original work submitted by a native composer. Her composition is an eight-part setting, to be sung *a cappella*, to the words of "Then Shall the Righteous Shine." The number will be sung by the Mendelssohns at their spring concert on April 20. The judges were Professor Spalding of Harvard University, Richard Warren Cooke of New York, and N. Lindsay Norden, conductor of the Mendelssohn Club. W. R. M.

Paderewski, Coming for a Rest, Arrives This Week

Ignace Jan Paderewski was scheduled to arrive in New York on Friday or Saturday of this week. Contrary to several published accounts, Mr. Paderewski's visit to America has no political significance whatever and he is coming simply for a rest. All invitations for him have been declined by his cousin, W. O. Gorski of the Polish Victims' Relief, and Mr. Paderewski, after a few days in New York, will leave for his ranch in California for an indefinite stay. It is extremely improbable that he will do any playing in public during the present season.

London String Quartet to Return in November

The London String Quartet will return to the United States in November. The organization was here only for a limited stay last fall as bookings abroad called for its return. This spring the quartet will introduce several new works in London, including a new work by Kreisler. Many requests have come for engagements during the quartet's next American visit.

Time Limit Extended for Federation of Music Clubs' Contest

On account of the number of requests that are being received from applicants who are entering the contest of the National Federation of Music Clubs, it has been decided to extend the time limit for applications until April 1. The contest is open for pianists, violinists and singers. Information may be had from Sada Cowen, 65 Central Park, West, New York.

Arthur Nikisch is to equip his entire orchestra with Heinrich Ohlhaber's recent invention, said to give ordinary violins a Stradivarius tone.

Premières Lend Distinctive Color to Flonzaleys' Greatest Season

(Cover Portrait)

WHEN Louis Bailly, violist of the Flonzaley Quartet, last spring met Lucien Jonas, the famous French painter whom he had known both in Valenciennes, where they were born, and in Paris, where they were students of their respective arts at the same time, he naturally told him a good deal about the distinguished ensemble of which he is a member. M. Jonas was at the time seeking a subject for his picture for the Salon for the coming spring, and it was arranged by the two friends that when the quartet was in France on its European tour of the early fall of 1920, the players should sit for their portrait. It was so arranged that from seven o'clock in the morning until dark, every day for a week, last September, the painter worked on the portrait of the quartet which will represent him at this spring's Salon. It is a set of preliminary

Galli-Curci to Sing at Metropolitan

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the engagement public without further delay.

From sources other than the Metropolitan it was learned that the contract, the details of which were not announced at the opera house, provided for appearances in February of next year to cover four weeks on a basis of at least two a week. These appearances will not prevent Mme. Galli-Curci singing at other times with the Chicago Opera Association in Chicago.

The Metropolitan, it is stated, can avail itself of the services of the soprano in Atlanta as well as in New York. The contract means that Mme. Galli-Curci will not sing with the Chicago Association forces in New York, and it is understood that she will confine her appearances in Chicago to a single month.

Mme. Galli-Curci, while rejoicing that she was to become a member of the Metropolitan, told newspapermen that she hoped her engagement would not lead to any severance of her happy associations in Chicago. Her five-year contract with the Chicago Association terminates with the end of the current season, but a tentative agreement is understood to have been reached by Mme. Galli-Curci and Mary Garden, general directrix of the Chicago Association, with regard to a specified number of Chicago appearances next season.

At the Metropolitan it was stated that the contract with Mme. Galli-Curci called for appearances during part of next season, to be confined to New York and Atlanta. Details were withheld.

Mary Garden's secretary, Mrs. Draper, confirmed the statement that Mme. Galli-Curci's contract with the Metropolitan had been made last February. "That was long before there was any question of Miss Garden's being made general directrix of the company," said Mrs. Draper.

Report that Chicago Favorites May Join Metropolitan

The announcement of the engagement of Amelita Galli-Curci for the Metropolitan next season revived rumors that Lucien Muratore would be a member of the forces of Gatti-Casazza. Mr. Muratore himself denied this. The names of Rosa Raisa, Charles Marshall, Titta Ruffo, and Gino Marinuzzi also have been repeatedly mentioned in connection with reports that leading personalities of the Chicago forces would be found next year at the Broadway Opera House. No admission was forthcoming on Monday at the Metropolitan that any of these had been engaged.

The possibility that Enrico Caruso, still confined to his rooms at the Vanderbilt in his convalescence from a severe case of pleurisy, may sing with the Metropolitan forces in Atlanta, has been discussed and it has been reported that in Atlanta the expectation is that Caruso will sing, the word having gone about that he will have three appearances. Bruno Zirate, the tenor's secretary, stated on Tuesday that he considered it altogether improbable that the tenor would participate in the Atlanta season.

sketches for the portrait that is reproduced in the photograph.

During the present season the noted quartet is filling the largest list of engagements throughout the United States that it has yet put to its credit. Its New York concerts this season have been notable, for, as in other years, Mr. Betti and his associates have again brought forward unusual novelties. Most striking was the Concertino by Igor Stravinsky, which the Russian futurist wrote especially for them. The work was hissed at its New York premiere, a rare distinction in New York, where hisses at concerts are not the order of the day. The Flonzaleys have also given the Sérénade Dramatique of Joseph Jongen, the Belgian composer, and are planning before the season closes to introduce new quartets of Enesco and Vreuls, the latter a Belgian contemporary composer, whose music Mr. d'Archambeau, the Flonzaley's 'cellist, holds in great esteem.

"Lohengrin," After Long Exile, Returns in Splendor to Metropolitan

Beloved Music Drama, Sung in English, Yields Triumph to Florence Easton, the "Elsa"—Work Magnificently Mounted and Well Interpreted—Bori's a Superb Portrait of "Fiora" in "Tre Re"—Cora Chase Ardently Applauded in Début as "Gilda"

THIRD in the march of the resurgent Wagner music dramas, the much-loved "Lohengrin," which the great master himself waited ten years to hear after Liszt first revealed it to a public mad over Meyerbeer, returned to its pre-exilic place of splendor at the Metropolitan Opera House the evening of Wednesday, Feb. 2. It brought a personal triumph for Florence Easton, as *Elsa*, and many encomiums to General Manager Gatti-Casazza for the magnificence of its mounting.

The week was one otherwise distinguished by the brilliant success of Lucrezia Bori in an electrical performance of "L'Amore dei Tre Re," and the début of Cora Chase, an American coloratura soprano recently returned from Europe, who was rousinglly applauded for her singing of *Gilda* in "Rigoletto."

Like its predecessors in the Wagnerian restoration, "Lohengrin" was sung in English, though not, as was true of "Parsifal," in a specially commissioned and executed translation. With "Tristan and Isolde," it spoke its message through the refurbished words of the Cordes, not unmixed with the phrases of other versionists, particularly Macfarren. Such original work as was contained in the text consisted of emendations by Cecil Cowdrey and Sigmund Spaeth, who were similarly concerned in the alteration of the text of "Tristan."

First, "Parsifal"; then "Tristan," and now the earlier masterpiece, which has retained through its exile the ever-increasing affections of mankind. By this curious but not illogical reversal of chronology, three noteworthy achievements have emblazoned the shield of Giulio Gatti-Casazza. Freshly restudied, newly and richly caparisoned, and presented after arduous preparation, the restored "Lohengrin" doubtless will become one of the most popular works in the repertoire. It is nobly staged, and if the singing of its vocal glories—save for the lovely *Elsa* of Florence Easton—did not meet every wish and desire, such flaws as are to be enumerated were not new with the restoration, since they were amply familiar in projections of the Wagner music dramas before their banishment in 1917.

The record has it that "Lohengrin" last was sung at the Metropolitan on Feb. 17, 1917, with Mme. Gadski and Urlus. It returned, after four years of silence, to a public eager to welcome it. The audience was as respectful as it was approbative. The Prelude was heard in reverential mood. The singers were recalled many times and Artur Bodanzky, who conducted; Giulio Setti, who rehearsed the chorus, and Samuel Thewman, the stage director, also were brought before the curtain.

Striking New Settings

Aside from interest in Mme. Easton's *Elsa*, revealed to a Metropolitan audience for the first time, the new settings by Joseph Urban focused attention. They proved picturesque and appropriate, without eccentricity or exaggeration. That of the first act, with its huge, spreading tree and its glimpse of the windings of the Scheldt, is not greatly different from older settings. The second, the exterior of the King's castle, is of medieval massiveness and solemnity. The Kemenate



Principals in the Metropolitan's richly caparisoned restoration of "Lohengrin": (1) Johannes Sembach, as "Lohengrin"; (2) Margaret Matzenauer, as "Ortrud"; (3) Clarence Whitehill, as "Telramund"; (4) Robert Blass, as "King Henry"; (5) Florence Easton, as "Elsa"

and Minster are as wings of the Palas; there is a small, detached and projecting balcony on which *Elsa* emerges for her invocation of the breezes. The bridal chamber is a distinct improvement, beautiful in design and painting.

Cumulative pageantry on the stage accompanied the transcendent tonal pictures in the orchestra. It had been bruited about that an extensive cut would be made in the super-Meyerbeerian opening of the final scene, with its crescendo of music and spectacle, beginning with faint trumpets and leading to a highly theatrical climax; but again Rumor was wrong. The trumpets, the successive horsemen, and the gathering retainers all were there, as in other years, and the scene was, as ever, one to quicken the pulse.

Some additional cuts and one important restoration were, indeed, made by Conductor Bodanzky. The cuts were nugatory. The restoration consisted of a considerable portion of the second act ensemble which Anton Seidl, on the authority of Wagner, always slashed; so, too, did Bodanzky, in the pre-war days. No one is likely to quarrel with the restoration, nor would subsequent re-elimination be likely to arouse any protest. The act is long; this is music well worth hearing; but there is much other ensemble singing of similar trend. It was noted that the first act quintet was sung unaccompanied, as the score provides, rather than with the frequently interpolated doubling of an instrument designed to keep the singers on pitch. In this instance, they did not escape their ordeal unscathed.

There was much admirable, even superb singing by the chorus, though it, too, had its moments of sagging from pitch in the first act, and there was not always the refinement of tone or surety in part singing of a model performance. Considering that this was a chorus to which "Lohengrin" was new, Giulio Setti has achieved wonders with it.

Principals Found Admirable

Reverting to the principals, it is sufficient to say of Mme. Easton's *Elsa* that

it embodied those qualities most admired in her versatile and convincing art. The thrice-familiar "Dream" and the balcony air were voiced in florets of silver; nor was she wanting in vividness of declamation or action in more dramatic scenes. If she did not sing with nectarean sweetness in the bridal chamber, perhaps this was due to the perils of her consort in his management of a none-too-tractable *mezza-voce*. This was an *Elsa* appealing in face and figure, as well as in vocal art.

Mme. Matzenauer's *Ortrud* was one of desirable contrast. A familiar study of other years, she sang the rôle with vocal opulence and sinister power, though the music forced her to employ notes higher than were grateful. Her character delineation was again admirable.

The *Lohengrin* of Sembach was pictorially impressive—distinguished, chivalresque, and rooted in the traditions of the knight of shining armor. He was in vocal difficulties, however, whenever he essayed to sing quietly. He was Wagner's hero in bearing, scarcely in voice.

Clarence Whitehill's *Telramund* was one bold and thew in song and action, with a strong underlining of humanity. The voice of Robert Blass did not have all the power and resonance of some basses who have been cast as *Henry the Fowler* in other years, but he made the most of it, and managed to be heard on the low F in the first act Prayer. Leonhardt, as the *Herald*, propelled his voice as if he were a human trumpet.

The orchestra played with animation and spirit under Mr. Bodanzky, to whom much of the credit of the success of the restoration is due. He quickened tempi and vivified some moments that have offered an excuse for nodding. The Prelude had what can be described as a good, average performance.

The representation was not without incidents undreamt of by Wagner, as when one of the pages fainted in the first act and was carried out; and when *Lohengrin*, in the bridal scene, vigorously kicked out of his way a chorus bridesmaid's offending train.

With respect to the English sung, a modicum of it could be understood. Mme. Easton's enunciation was again such as to provoke wonder, but the other singers only met with fair success in projecting their words, save when the scoring was light, as in parts of the first act. It was English good, bad and indifferent, not without awkward transpositions of words from normal sentence order, and some misplaced accents. But it served to bring back "Lohengrin." The cast read:

King Henry, Robert Blass; *Lohengrin*, Johannes Sembach; *Elsa*, Florence Easton; *Telramund*, Clarence Whitehill; *Ortrud*, Margaret Matzenauer; *King's Herald*, Robert Leonhardt; eight pages, Cecil Arden, Sue Harvard, Frances Ingram, Edna Kellogg, Elvira Leveroni, Mary Mellish, Alice Miriam, Marian Telva; Conductor, Artur Bodanzky; Stage Director, Samuel Thewman; Chorus-master, Giulio Setti; Technical Director, Edward Seidle; Stage Manager, Armando Agnini.

"Zaza"

On Monday night, Jan. 31, Miss Farrar was heard again in Leoncavallo's "Zaza," giving a performance that quite overtopped anything Mrs. Carter ever did in the dramatic version of the story. It is a sympathetic, well-constructed characterization. Such vocal opportunities as the opera offers were well negotiated by Miss Farrar. Mr. De Luca sang beautifully, especially "Zaza, Piccola Zingara." The other principal rôles were sung by Kathleen Howard, Frances Ingram and Giulio Crimi. Mr. Moran-zoni conducted.

Début of Cora Chase

If the zest and warmth of the applause engendered by her singing at her début last week in "Rigoletto" were the whole story, then Cora Chase, coloratura soprano, has added another luminous name to the inspiring roster of those American girls who have returned from Europe to triumph in opera in their own land. Miss Chase was accorded an ex-

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Gatti Offers a Glorious "Lohengrin"

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ceptional welcome. She did not need to wait for "Caro Nome" to find herself in high favor. The applause which greeted her inconspicuous entrance early in the second act grew to something like a spontaneous ovation when she had sung the duet of leave-taking with de Luca, the *Rigoletto* of the cast, and she was applauded liberally thereafter, whenever there was opportunity.

That she gained popular success must be chronicled, therefore, as a matter of news and record. Additional hearings, already assured, may be necessary to establish the full measure of her vocal abilities, and to do her critical justice. Miss Chase is tall and slender, youthful of face and figure and youthful in voice. Her stage demeanor, while scarcely suggesting dramatic power or the finesse born of experience, had ease and assurance. Her voice seemed of ample volume and sufficiently flexible for "Caro Nome" and the other bits of bravura of the score. She did not sing the high E with which the second-act air is usually finished, but she successfully attacked other high tones in the succeeding acts. The quality did not impress as unusual—perhaps nervousness was responsible for the suggestions of immaturity and whiteness which were noted in it. She sang as one well trained, who had devoted herself to making the most of a voice not, in itself exceptional, as operatic voices go. Additional performances should more definitely place and classify this attractive young artist.

Charles Hackett returned to the Metropolitan to sing the perfidious Duke to Miss Chase's girlish *Gilda*. The admired American tenor was as handsome a stage libertine as has sported through "Questa Quella" and "La Donna è Mobile" in many a season, but he has sung with more freedom and greater fidelity to pitch. De Luca proffered much beautiful vocalism in the name part, and Mardones invested *Sparafucile* with sonority. Laurenti gave lovely voice to the few measures allotted *Marullo*. Others in the cast were Flora Perini, Louise Berat, Mary Mellish, Emma Boringgna, Ananian, Paltrinieri, and Reschiglian. Mr. Moranzoni conducted.

Crimi in a Caruso Role

The season's first opportunity for another tenor to shine in the reflected glory of a Caruso rôle was offered to Giulio Crimi when he essayed the part of *Don Alvaro* in Verdi's "La Forza del Destino" on Saturday night, Feb. 5. The fact that the popular idol of New York's "Little Italy" was not in the cast seemed to have little effect on the ebullient natures of those in the audience, which filled the house. Mr. Crimi must be credited with a meritorious portrayal, and he sang the music with dramatic fire. His later scenes were much better than the first, which was marred by an unfortunate entrance in which the tenor fell prone on the stage. The remainder of the cast was familiar, including Rosa Ponselle, Danise Delaunoy and Mardones in the principal rôles. Rosina Galli and Giuseppe Bonfiglio won much applause for their spirited dancing. Mr. Papi conducted.

Bori Compelling in "Tre Re"

When Montemezzi's "L'Amore dei Tre Re" first swept into the ken of sophisticated opera patrons at the Metropolitan in 1914, it was agreed that the *Fiora* of Lucrezia Bori surpassed any other achievement of her career. Thursday evening's audience, including many persons who cherished the fondest memories of the lovely portrait Miss Bori had bequeathed them seven years ago, was an eager and expectant one, for the beautiful singing of the Spanish soprano in "La Bohème" the week before had been bruited abroad. But it was scarcely prepared for the exquisite singing and the fascinating character delineation which she brought to the rôle of the Benelli-Montemezzi heroine. The throng was in thrall, and the many curtain calls scarcely represented the full measure of its delight and approbation.

Miss Bori again disclosed the rare gift of being able to sensitize an audience at the outset. She surpassed all other *Fioras* in illusion and poetic suggestion, as she did in personal charm. Some, perhaps many, may prefer the more tempestuous and vermillion study of Mary Garden, said to have had the approval of the composer. But who can read the

Benelli poem and not feel that Miss Bori's youthsomeness, alluring, and poetic interpretation more than any other embodies the spirit of the beautiful text? No other *Fiora* has sung with such beauty of voice. It was a tone of velvet, easy and unforced, yet of ample volume, with some thrilling upper notes. The canorous love music of the first act was a lesson in what is meant by *voce pastosa*. Hers was a lyricism which at times seemed to shake off the trammels of earthly things, as her representation of Benelli's "mountain flower" lifted her, with an almost childlike radiance, out of the sensuous and the neurotic. The struggle between love and duty in the parapet scene was vivid, without exaggerations of gesture or bodily writhings. The death of *Fiora* has never been more appallingly realistic. Miss Bori undeniably has returned a much more perfect singer and an even more delightful artist than she was before her retirement six years ago.

Beniamino Gigli repeated his excellent enaction of *Avito*, singing with fluency and frequent great beauty of tone, and aiding Miss Bori in supplying the illusion of youth. Adamo Didur returned to his old rôle of *Archibaldo*, which he acts incomparably well, but sings less satisfactorily. To Giuseppe Danise, who made his first appearance as the noble *Malfredo*, must be given special praise. He sang very beautifully, with a grateful attention to gradations of tone and to the melodic profile. Paltrinieri was adequate as *Flamino* and small parts were entrusted to Audisio, Minnie Egner, Marie Tiffany, Marie Mattfield and Elvira Leveroni.

The chorus sang as Giulio Setti has trained it to sing, in the beautiful Gregorian measures of the final act. Roberto Moranzoni conducted the orchestra through the web of the symmetrical and

concise, yet highly eloquent score with devotional zeal and discernment, if not with the sublimation which has on occasion, been given it.

Rothier in "Louise" Cast

Charpentier's "Louise" was given at a special matinée on Thursday, Feb. 3, with an important change in the cast, Leon Rothier appearing as the *Father*, the part played by Clarence Whitehill in the several previous performances of the work at the Metropolitan. The latest presentation of the romance of Montmartre was not very engrossing. In spite of the very admirable directing of Albert Wolff and the capital work of the orchestra, the spirit of "Louise" seemed to have gone astray. In such circumstances Mr. Rothier must have found it a little difficult to draw any very convincing picture of the old man. He was indeed admirable in the first act. Paternal love was finely suggested in the scenes with Miss Farrar as *Louise*, but in the changed circumstances of the last act he did not seem so happy. Mr. Rothier will yet give a much finer picture of the *Father* and more fully realize the thrill of the climax. His singing last week was at all times satisfying. Louise Berat as the *Mother* contributed some of the best work of the afternoon. Orville Harrold again sang *Julien*.

An Italian-American Bill

The chief feature of Leoni's "L'Oracolo" at the Saturday matinée, was the appearance of Lucrezia Bori as *Ah-Yoe*. Miss Bori appeared without rehearsal and created a remarkably fine impression. The last time she interpreted this part was six years ago in the Metropolitan.

Scotti was in his accustomed place and with Didur and Chamlee made up the familiar cast. Roberto Moranzoni conducted.

The American opera, "Cleopatra's Night," by Henry Hadley, was the other offering. Alda, Kingston, Ingram and Tiffany were the interpreters, as before. The audience was decidedly cordial, both to the opera and the artists.

Unfamiliar Works Lend Variety to Philadelphia's Symphonic Week

Stokowski Departs from Conventional with Program of Ravel and Chausson Works—Monteux Assisted by Schmitz and Lashanska—"Tosca" the Metropolitan Offering

PHILADELPHIA, Feb. 7.—Agreeable reactions against conventionality in program making were revealed by the concerts of both the Philadelphia and the Boston orchestras last week.

The manifestation was by no means premature. Mid-season is frequently marked by the predominance of familiar patterns on instrumental musical rosters. The tendency to overstandardization is due to the disinclination of conductors to explore sufficiently their available libraries of scores and to the modish practice of directing without partitions. The memory tax already imposed by the classics and favorite works inevitably serves to check the quest of novelties or compositions comparatively little known.

Leopold Stokowski, directing the Philadelphia Orchestra, however, made gracious amends on Friday afternoon and Saturday evening by introducing for the first time here a delicious suite by Maurice Ravel, entitled "Le Tombeau de Couperin." The work, divided into a prelude, forlane, minuet and rigaudon, fascinatingly depicts the spirit of the pioneering old French composer, and yet employs certain subtly modern methods to achieve an antique effect. The wood-winds rather than the strings furnish the fundamental background of the work, which is daintily poetic and rich with delicate imaginative appeal. The prelude and rigaudon are perhaps the most striking portions of an altogether charming work which will well bear repetition. It was exquisitely interpreted.

The once forgotten Chausson Symphony in B Flat Minor, flavorful, rhapsodic and reflective of the potent influence of Franck on modern French music, was the major orchestral offering. Mr. Stokowski prefaced its performance with a few words of apt description at the Friday concert, pertinently remarking that the work is one written rather from the heart than from the head. A brilliant reading of the "Carnaval Romain"

Overture began the program which closed with a somewhat eccentric and overstrained performance of Siegfried's "Funeral March" and a superb illumination of the closing scene from "Götterdämmerung."

Dvorak Symphony Given

Pierre Monteux held conventionality at a comfortably safe distance at the Boston Symphony concert on Monday night in the Academy. Remarkable to relate, Dvorak was represented not by the ubiquitous "New World," but by his pleasant, if not precisely epoch making, Symphony No. 2 in D Minor, a score which has not been played in this vicinity for years. The orchestra, in which a steady improvement is to be noted, gave a capital performance. Of weightier substance was another rarity, César Franck's "Les Djinns," that vivid impressionistic symphonic poem for orchestra and piano. E. Robert Schmitz played the piano portions unobtrusively and dexterously as befits a work written as a departure from the concerto province.

Hulda Lashanska displayed an opulent vocal endowment in *Pamina's* Air from "The Magic Flute" and in "Depuis le Jour" from "Louise." The reading of the shimmering accompaniment exhibited M. Monteux at his best. The concert closed with "Eine Faust" Overture, undeveloped Wagner it is true, but packed with interest as a forecast of future inspiration.

A rather uneven performance of "Tosca" was submitted by the Metropolitan company at the Academy on Tuesday evening. The melodrama was forcefully played and correctly keyed by all the principals, but Claudia Muzio, especially in act one, appeared out of voice and Mr. Scotti as *Scarpia* proved more toneless than at any time thus far this season. Vocal honors went overwhelmingly to Giovanni Martinelli, whose *Mario* is one of his finest portrayals from all points of view. Pompilio Malatesta was the *Sacristan*; Louis D'Angelo, the

Angelotti; Vincenzo Reschiglian, *Spolelta*; and Cecil Arden the unseen *Shepherd*. Moranzoni read the score in spirited style. H. T. C.

INDIANAPOLIS HEARS RACHMANINOFF RECITAL

Pianist Plays Before Large Audience—Local Musicians Present Unusual Ensembles

INDIANAPOLIS, IND., Feb. 7.—Under the management of the Ona B. Talbot Fine Arts Association, Rachmaninoff gave his second recital on Jan. 30 at the Murat Theater, and played a most satisfying program. When, in response to applause, he offered his much-played "Prelude," he was accorded an ovation.

A program of old and modern English compositions, arranged by Mrs. James A. Moag was given by the Matinée Musicale, at the Masonic Temple, Jan. 26. The participants were Mrs. R. W. Blake, Mrs. Marie Allison Elliott, Mrs. Mildred Barrett Pearson, Mrs. Bernard Batty, Mrs. James Lowry, Mrs. Frank Edenharter, Mrs. S. K. Ruick, Louise C. George, Louise Schellschmidt-Koehne, Hansi Humphreys, Leona Wright, Norma Mueller and Ella Schroeder.

The annual "Old Time Melody Concert," sponsored by the Indianapolis Star, under the auspices of the Public Schools and Parks, was a veritable triumph. A capacity audience filled Caleb Mills Hall long before the concert. Those making the evening memorable were Mrs. James Lowry, Mrs. E. C. Johnson, Mrs. Mary Busch, Mrs. Glenn Frierhood, Mrs. S. K. Ruick, Mrs. Jean McCormick, Mrs. Clarence Coffin, Jean Orloff, Louise Schellschmidt-Koehne, Genevieve Hughel, Florence Ann Parkin, Dorothy Brown, Glenn Frierhood, Charles F. Hansen, Raymond Ball, Marion Williams, E. V. Alexander, W. S. Alexander, H. S. Lane, W. N. Metzger and the Murat Chanters directed by Arnold Spencer. P. S.

Local Chamber Music Ensemble Gives Admirable Concert in Newark

NEWARK, N. J., Feb. 2.—Very gratifying to those who are trying to develop home talent in this city was the concert given by the Sonata Club recently at the Y. W. C. A. The musicians, Isidor Werner and August Geisler, violinists; Robert Griesenbeck, violinist; Udo Gossweiler, cellist, and Rodney Saylor, pianist, gave much pleasure to a discriminating audience. The program included Saint-Saëns's Trio, Op. 18; Schubert's Posthumous Quartet in D Minor, and Brahms's Quintet, Op. 34. The city is to be congratulated for having so fine a chamber music ensemble. Credit for the existence of the Sonata Club belongs to Alfred L. Dennis. P. G.

West Virginia University Forces Offer Season's Initial Concert

MORGANTOWN, W. VA., Jan. 27.—West Virginia University's Philharmonic, Max Donner, conductor, gave the first concert of its third season last evening in Commencement Hall before a large audience which listened attentively to the fine program. The orchestra numbers about forty players and is in even better form than last year. The program, which included the "Surprise" Symphony of Haydn and the "Ballet Egyptian" of Luigini, was well read and showed the results of careful study. The orchestra was assisted by Will Rhodes, tenor; Louis Marvin, violin, and Cyrus H. Maxwell, cornet. Mr. Rhodes, though suffering from a cold, displayed a fine voice under perfect control. A. C. J.

Brooklyn Music School Settlement Opens New Quarters

The new home of the Brooklyn Music School Settlement at 126 St. Felix Street was opened on Feb. 6. Besides a reception, a recital was given by pupils of the school, among whom were a seven-year-old girl and a postman who is a grandfather. There are about 800 pupils at the school. Among those at the reception were Mrs. Benjamin Prince, president; Percy Grainger, Mr. and Mrs. R. Huntington Woodman, Yvonne de Tréville, Marcia Van Dresser, Mme. Augette Fôret, Mme. Naardyn Lyska, the Misses Sutro and Mme. Yvette Guilbert.

Benno Rosenheimer, who recently became associate manager of the Raoul Biais Concert Bureau, has left New York on an extensive booking trip for the many new artists under this management.

Great Deficit Caused Merger

[Continued from page 1]

ship of the orchestra. Failing in their desire to bring about any change in the policy of the Philharmonic, it is said the new organization was launched in the hope of eventually securing the patronage of the older society and to make a place for Mr. Bodanzky to reveal his powers as an orchestral leader.

Deficit of \$250,000

There is no doubt that those interested in the National Symphony at that time could have made a better bargain with the Philharmonic Society than the present one. It is estimated that the directors of the former are facing a deficit of almost a quarter of a million dollars which will probably be increased to more than \$300,000 before the close of the season. There has been a rumor to the effect that the National Symphony would not complete its subscription, a rumor which has been given credence in some quarters because of the fact that the announcement of the merger was made in the middle of the season. This, however, does not coincide with the announcement by the directors that all obligations covering the remainder of the season, would be met.

Philharmonic Personnel to Continue

According to statements made from various quarters, the new personnel will be, in fact, a continuation of that of the Philharmonic Orchestra, with the addition of the men lost last year to the newer organization, amounting to some ten or twelve players. The Philharmonic, which is the oldest symphony in this country and enters its eightieth season next year, is to retain its name and its own organization. Mr. Stransky is to continue as conductor; Mr. Mengelberg as guest conductor for some three months, as he is this season for the National Symphony. Mr. Bodanzky is to conduct several concerts, and it is probable that several conductors will be engaged for guest performances during the season.

The question of an assistant conductorship has not been discussed as yet. Hence, the position of Henry Hadley, assistant conductor this season with the Stransky body, is problematical. On this subject, it was stated by one gentleman whose words carry considerable weight in the councils of the "mighty," that "too many cooks spoil the broth," but he otherwise refused to state his definite opinion in the matter.

On the other hand, it is said that Mr. Hadley has received overtures to conduct orchestral concerts in London and in two other European cities, but this he refused to discuss. Mr. Hadley said all he knew of the situation was gleaned from the newspapers, and there was no statement to make.

Maintain Old Policy

The policy of the orchestra, artistically and otherwise, is to be maintained as before, with little change, according to present statements. Additions have been made to the directorship of the new Philharmonic, which indicated a complete transference of the chief financial support of the National Symphony to the Philharmonic. The new Board of Directors is now Henry E. Cooper, President of the Philharmonic, who retains his position with the organization; Clarence H. Mackay, former president of the National Symphony, as Chairman of the new Board; Arthur Curtis James, Vice-President; Otto H. Kahn, Vice-President, Charles Triller, Treasurer; Alvin W. Krech, Honorary Secretary, and Felix F. Leifels, Executive Secretary, and it was said others would be added.

Co-operation with Metropolitan

The addition of Mr. Kahn and Mr. Krech, both directors of the Metropolitan Opera Company, to the Board, and the presence there of Mr. Mackay, another Metropolitan director, was said to indicate that there would result a close affiliation between the opera forces and the symphonic organization, and from various sources it was learned that plans were being made for a spring festival

Conductor-Triumvirate of the New Philharmonic



Conductors Who Will Be Identified with the Greater Philharmonic Orchestra, Formed by the Merger of the Philharmonic Orchestra and the National Symphony; Left to Right—Josef Stransky, Conductor of the Philharmonic; Willem Mengelberg, Guest Leader of the National Symphony, Who Continues in This Capacity with the New Forces, and Artur Bodanzky, Conductor of the National Symphony, Who Will Lead a Few Concerts with the Reorganized Orchestra

between the two institutions. Nothing definite on this matter, it was said, had been planned, but as the same persons are now influential in both organizations, it was thought that such a festival could be easily arranged.

In discussing the merger of the two orchestras, Henry E. Cooper, who is recovering from an illness at Atlantic City, when visited by a representative of MUSICAL AMERICA, said:

"No merger has, as such, taken place. An arrangement has been made whereby certain interests, identified with the National Symphony will come upon the Philharmonic board; also some of the parties interested will become officers in the Philharmonic.

"The new board will be determined by a committee of six composed of Arthur Curtis James, Charles Triller, Clarence H. Mackay, Otto H. Kahn and Alvin W. Krech. Others will be announced as the above committee selects them.

"The officers under the reconstructed Philharmonic Board will be Henry E. Cooper, President; Clarence H. Mackay, Chairman; Arthur Curtis James, Vice-President; Otto H. Kahn Vice-President; Charles Triller, Treasurer; Alvin W. Krech, Honorary Secretary, and Felix F. Leifels, Executive Secretary and Manager.

"Josef Stransky will continue as conductor with Willem Mengelberg as guest conductor. It is planned that Artur Bodanzky will also conduct a few concerts and it is probable that other eminent conductors will be invited to conduct concerts from time to time.

"Through the presence upon the Philharmonic Board of persons influential in Metropolitan Opera House affairs, it is probable that the close co-operation will exist between these two institutions, whereby the scope of the Philharmonic activities may be still further increased.

"The illustrious name of Mr. Mengelberg will increase the circle of patrons of the Philharmonic, who now so enthusiastically support Josef Stransky.

"The number of orchestras, together with the excessive number of concerts, often overlapping each other, to the extent of two, and even three upon the same day, make not only for a lack of artistic merit but also for a dissipation of energy and a useless expenditure of money required to meet the combined annual deficits. The elimination of one orchestra and the concentration of interests in the Philharmonic will remove these difficulties.

"It has long been the ambition of the Philharmonic to increase its sphere of usefulness as an educational and cultural influence. With the presence upon its Board of such public-spirited citizens as the above named gentlemen, together with others to be named later, the Philharmonic believes that it can easily be made, not only the leading orchestra of the country, but of the world."

Mengelberg Sees Rich Possibilities

Mr. Mengelberg would not discuss the matter of the merger, but one of his close associates, stated that he was greatly pleased. It was also said that Mr. Men-

gelberg was especially happy with the material he had found in the National Symphony, and that he believed that the coalition of forces would offer tremendous opportunities for a new orchestra.

Efforts to reach Mr. Bodanzky were unsuccessful. Otto H. Kahn and Arthur Curtis James, when approached, refused to make statements, and Mr. Krech had left town for the South.

S. E. McMillan, present manager of the National Symphony, said the statements of the press as to details of the story, were correct but that he could make no further announcement. What the policy of the organization would be or whether the executive personnel of the Bodanzky forces would be retained has not been decided, he said.

Engles Adds Approval

George Engles, Manager of the New York Symphony, stated his belief that the musical situation in the city will be greatly benefited by the union of the two orchestras under the one banner.

Juilliard Secretary Sees Benefits

Dr. Eugene A. Noble, secretary of the Juilliard Music Foundation, was also decided in his opinion concerning the benefit accruing to New York. "It is impossible for a city, even with as many music-lovers as New York has, to support three orchestras of major dimensions. Furthermore, orchestral music requires more study for its full appreciation, and also more time in which to assimilate it after it is heard. It is the class of music with which one may be most easily sated."

Charles L. Wagner, the New York manager, pointed out the fact that a long subscription list is essential to the financial success of a first class orchestra, and that there are not enough interested in orchestral music to support three subscription series. "There is no doubt that it will be a very fine thing for the city," he said.

Edwin Franko Goldman, who conducts the summer concerts at Columbia University said that thus far, he had not been approached concerning the possibility of any concerts by the Philharmonic at Columbia and he believed what was meant was that the Philharmonic would offer concerts there during the winter at the University gymnasium. It was also indicated that the National Symphony last season had approached the Goldman organization on the possibilities of combining the two organizations for a summer series, but the proposition was not accepted.

Mrs. Reis of the Music League of the People's Institute, with which the National Symphony co-operated last season to present the Stadium Summer Concerts, said that thus far no plans had been taken up for the coming summer with any organization.

Deny Rumor of Another Great Merger

Rumors concerning the possibilities of other combinations between various national orchestras have been spreading, one of which, foretelling the merger of the New York Symphony and the Boston Symphony, was denied by George Engles, manager of the New York forces.

An Important Step Forward, Says Mackay

Clarence H. Mackay, president of the National Symphony, issued the following statement:

"Combining the Philharmonic Society and interests identified with the National Symphony Orchestra marks an important step in the development of symphonic music in this country.

"In the last few seasons here there have been too many orchestral concerts, with a consequent failure to secure the results that should be obtained artistically and economically.

"In the present season of 195 days the three local orchestras, the National, the Philharmonic and the New York Symphony, have 167 performances. In addition, the orchestras of the Boston and the Philadelphia Symphonies have approximately eighteen engagements—a total of 185, or practically one concert for every day in the week, including Sunday. Then we have had this season the visit of La Scala Orchestra, besides visits from the Chicago, Cleveland and Detroit Orchestras.

"No matter how responsive the New York public may be to symphonic music, it needs no particular knowledge of the subject to perceive that all this is beyond the capacity of the public to absorb and that, therefore, the situation calls for some eliminations. Quality and not quantity is demanded in the present day.

"Having reached this conclusion, the principal interests representing the Philharmonic Society and the National Symphony Orchestra have decided to join forces under one board, with such representation from each as will form a compact, harmonious and efficient organization having but one aim, namely, to present the best music under the greatest leaders to all classes of the public, so that the society will become virtually a public institution."

Mr. Mackay also indicated that the new orchestra would aim to so broaden its scope as to become one of the vital forces in the life of this city taking its place with the Metropolitan Opera, the Public Library, the Metropolitan Museum of Art and the Museum of Natural History, as one of the permanent and constructive cultural institutions. It was also expected that it would give concerts at the Stadium of City College, the Columbia University and other centers.

May Add Dozen Men

Felix F. Leifels, Manager of the Philharmonic, referred to the transaction bringing about the amalgamation of the two orchestras as "one of the few things which has been kept absolutely secret," adding that not more than six or eight

[Continued on page 6]

\$250,000 DEFICIT FORCED NATIONAL SYMPHONY TO JOIN WITH PHILHARMONIC

[Continued from page 5]

persons knew what was going on until all matters were settled.

"It is too early to determine what the plans of the orchestra will be next year," said Mr. Leifels, "but I think I am safe in saying that there will be no change in the policy of the Society which has been maintained in the past. It is probable that some ten or twelve players will be added to the force which we have at present, but even that is problematical."

When asked if additional funds would be available for the use of the orchestra, Mr. Leifels felt that such would be the case. "It would be natural to expect that when men such as Mr. Kahn and

doubtful that coast to coast tours will be an annual feature, at least, until railway fares and the high cost of traveling have been reduced.

Bodanzky Blames Union for Symphony Merger

EXORBITANT demands on the part of the musicians' union and the refusal of members of the National Symphony to accept a necessary reduction in the salaries, was declared by Artur Bodanzky, the conductor, to be a direct cause for the merger of the two orchestras.

According to Mr. Bodanzky, musicians of the orchestra had been requested by Samuel Finkelstein, president of the New York branch of the musicians' union, to accept a cut in pay for rehearsals as well as to provide more free rehearsals to the orchestra, in order that the deficit met by supporters of the orchestra be decreased. This the members refused to do, according to Mr. Bodanzky, thereby necessitating the merger of the orchestras. As the Philharmonic and National orchestras together employ 200 men, and the new reorganized band is to have only 100 picked members, the refusal of the men to come to terms will put 100 men out of employment, according to the conductor.

The request for a reduction in their demands, it was stated, was made by Mr. Finkelstein after a recent rehearsal in the National Symphony, and is said to have led directly to the recent disturbance in the local union.

Stransky Elated Over Merger

Mr. Stransky was radiant over the success which his efforts achieved in bringing about the amalgamation of the two orchestras, and declares that it is his greatest contribution to music in New York and to America culminating from his ten years of service with the Philharmonic.

"What was the use of maintaining two organizations when the situation could be much better covered by the work of one?" he asked. "The fact that when I came to resurrect the corpse of the Philharmonic ten years ago it had a subscription of \$27,000 where it now totals \$110,000, shows that the Philharmonic is the orchestra which has met with continual and popular favor. It is a mistake to call the transaction a 'merger,' for it is, in reality, a disbanding of the National Symphony. I am an American citizen, and very proud of it, and with Mr. Mengelberg's assistance, the Philharmonic should take a great stride forward in bringing to America the best in music. And aside from my work and my own efforts, I hope that 100 years from to-day the Philharmonic will still be the blooming organization which it is to-day."

Galli-Curci and Novaes in Indianapolis

INDIANAPOLIS, IND., Feb. 3.—Galli-Curci drew a capacity house at the Murat Theater recently, coming under the auspices of the Ona B. Talbot Fine Arts Association. A program of favorite numbers pleased her large audience. Homer Samuels, accompanist, and Manuel Berenguer, flautist, lent valuable aid. The Männerchor presented Guiomar Novaes, Brazilian pianist, in recital at the Academy of Music. P. S.

Fox and Bedetti Appear in Recital at Fitchburg, Mass.

FITCHBURG, MASS., Jan. 31.—Wallace Hall was well filled on Jan. 24, when Felix Fox, the Boston pianist, and Jean Bedetti, solo 'cellist of the Boston Symphony, appeared in joint recital. Mr. Fox played finely numbers by Chopin, Scarlatti and Chevillard. Mr. Bedetti proved himself an excellent musician. He was accompanied by Harrison Potter in an excellent manner. L. S. F.

Thibaud Gives Delayed Concert

OBERLIN, OHIO, Feb. 3.—An audience of nearly 2000 gathered recently to hear Jacques Thibaud. Mr. Thibaud and his accompanist, Charles Hart, en route from Cleveland in an automobile, took a wrong

road and became lost, finally reaching Oberlin half an hour after the audience, which had waited more than an hour, had dispersed. The next night, Director Morrison canceled the weekly Wednesday Students' Recital and Thibaud remained over and gave the recital on that evening. His program opened with the Vivaldi Concerto, which he followed with a superb performance of the last two movements of the Lalo "Spanish Symphony." The Saint-Saëns B Minor Concerto gave Thibaud opportunity to display impeccable technic, extraordinary finish and resplendent tone. Two groups of smaller numbers brought the program to a close. In response to the enthusiasm the violinist was generous with his encores. Mr. Hart played ideal accompaniments. F. B. S.

CONCERT OF CHURCH MUSIC

Fordham University to Sponsor Unique Program on Feb. 21

The value of church music as an asset to the concert program is to be demonstrated at a concert at Carnegie Hall, Monday afternoon, Feb. 21, under the auspices of Fordham University. The concert will be the first of its kind ever attempted on such a scale in New York. The program, which has been divided into two parts, is being arranged by Jacques C. Ungerer, organist of St. Patrick's Cathedral.

Among the artists will be Giovanni Martinelli of the Metropolitan Opera and Pietro Yon, organist of the church of St. Francis Xavier. Forty-five players of the National Symphony will assist and Mr. Ungerer will conduct. A mass, written by Mr. Yon, will form the second part of the program and will be sung by the joint choirs of St. Patrick's, St. Francis Xavier's, and St. Vincent Ferrer's, with Mr. Martinelli as soloist.

Mr. Ungerer believes it is high time that music lovers of New York realized the fact that church music offers a vast field, rich in musical value and entertaining as well. This concert will show something of these resources, both in artistic personnel and literature.

PROLONG STOKOWSKI SERIES

Unusual Interest Forces Philadelphia Orchestra to Increase Schedule

PHILADELPHIA, Feb. 5.—So great has been the interest in the concerts of the Philadelphia Orchestra that the Orchestra Association has been compelled to augment the season. The customary series of twenty-five Friday afternoon and twenty-five Saturday evening concerts are to have the addition of three concerts to be given on the evenings of Feb. 21, March 3 and April 25.

The management has planned these supplementary concerts for the accommodation of those music-lovers who have been unable to obtain admission to the regular series. There have been many such particularly this season when subscriptions have had to be refused on account of the fact that the capacity of the auditorium had been reached. During the endowment fund campaign of last year it was commonly reported by workers in the drive that some persons had refused participation because, as they declared, it was impossible for them to buy seats to the concerts. At that time it was promised that the orchestra would arrange programs for those who did not find it possible to subscribe for the two series and this projected arrangement is in fulfillment of the pledge. W. R. M.

Kreisler Plays to Capacity Audience at Waterbury, Conn.

WATERBURY, CONN., Feb. 5.—Fritz Kreisler, always a Waterbury favorite, appeared in Buckingham Hall, Jan. 31, under the management of Paul Prentzel. There was a capacity house.

The Concordia Singing Society, John L. Bonn, director, gave a private concert, Jan. 30. The soloists were Miriam Murphy, violinist; Clara Ross, soprano, and Agnes Brothers, pianist.

An entertaining recital was given by Marguerite Mack, a local soprano, and Alexander Gunn, pianist, of New York, in Leavenworth Hall, Jan. 25.

Sings New Foster Song

MINNEAPOLIS, MINN., Feb. 1.—When Charles Laird, basso, appeared at the New Garrick Theater, a moving-picture house here, recently, he sang Fay Foster's newest song, "The Voyager." He has written Miss Foster that it "went over big," and he plans to use it at several St. Paul appearances.

"CHESTERIAN" FLOURISHING

M. Jean-Aubry Carrying Out High Aims in Editorship of London Paper

A recent issue of *The Christian Science Monitor* contains an interview with M. Jean-Aubry, editor of *The Chesterian*, which gives interesting information about the distinguished Frenchman's plans for the little paper which he edits for the English music publishing house of J. & W. Chester. The index of the magazine for the first year of his editorship has just been issued and gives evidence of the success with which M. Jean-Aubry has carried out his aim of making it interesting rather than the cultured amateur than to the academic scholar. It has contained material of value to specialists, but its appeal is not to them exclusively. The readers are kept in touch with the centers where new works are produced, are reminded of the relations of music with the other arts, and are approached only on matters of artistic importance. A feature of each issue has been an article about a contemporary composer, often by one of his colleagues.

The list of contributors has included many distinguished names besides those of Guido M. Gatti as Italian correspondent, Adolfo Salazar for Spain, Van Warmelo for Holland, Georges Systermans for Belgium, Carl Engel, A. Walter Kramer and Frederick H. Martens for the United States, Lazare Saminsky for Russia, and Jan Sliwinski for Poland.

INCREASE EDMONTON MUSIC

New Theater and Mayor's Aid Give Impetus to Artistic Events

EDMONTON, Feb. 4.—Since the advent of 1921, music seems to have received an impetus here from several lively happenings. The city has recently become the possessor of a fine new theater. Despite many attempts in the past few years to erect a suitable playhouse, where musical organizations could also appear, in the city of Edmonton, it was only at the end of December that, with concerted effort on the part of the citizens and the Trans-Canada Theaters, Ltd., it became an accomplished fact. Financial stringency during the war years prevented all building operations, though the present site had been chosen as far back as 1913. In 1919, the company now known as the Trans-Canada Theaters was formed, operating a string of theaters from coast to coast. The citizens of Edmonton so appreciated the efforts of this company, that within a month after its formation, sufficient capital was forthcoming locally to guarantee the building of the long-dreamed-of theater.

The last week of the year saw this, the new Empire Theater, in operation, the first presentation being the English musical comedy by George Edwardes, "The Maid of the Mountains." Edmonton is now anticipating the appearance of musical organizations that have been unable to find a place large enough to shelter them.

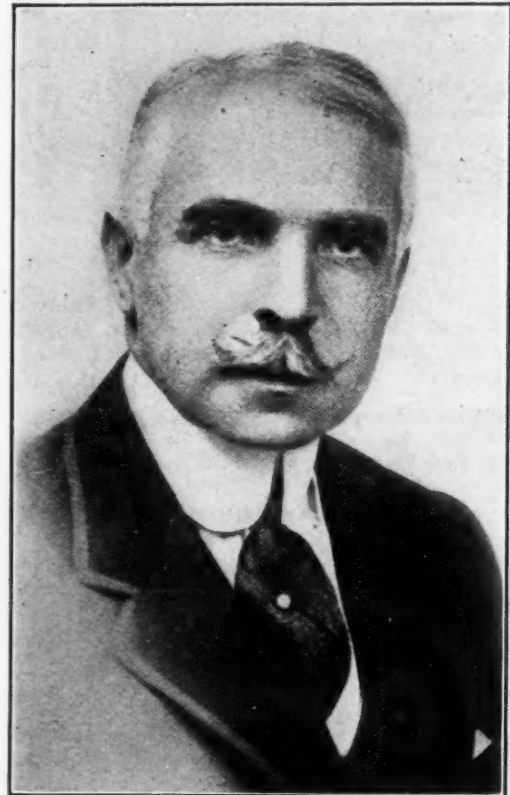
Second in the course of recent events has been the appointment to office of a musical mayor, D. M. Duggan. A Welshman, he is naturally interested in the promotion of good music. For some time he has been an energetic choir leader, and has sung tenor in the Rotary Club Quartet. In addition to this, Edmonton's musical mayor is an active member of the Board of Trade music committee, this body recently having become alive to the fact that musical development progresses according to the official backing and encouragement that it receives. M. H. T. A.

Berta Reviere, American soprano, will be heard in Brooklyn in joint concert with the Peavey-Schmidt Ensemble, March 3, at the Academy of Music.

JESSIE MASTERS

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Otto H. Kahn, Chairman of the Board of Directors of the Metropolitan Opera House, Who Becomes a Director of the Philharmonic

Mr. Mackay lend their names and influence to an enterprise, there would be material aid also," he said.

The orchestra will soon begin its transcontinental tour, but it is considered

No Concert Schedule Needed in New York

The best orchestral and vocal music is always available at the theaters under direction of Hugo Riesenfeld.

Photo Plays week of February 13 will be:

Rivoli Broadway at 49th St.
Thomas Meighan in "The Easy Road"

Rialto Times Square
"The Inside of the Cup"
From Winston Churchill's famous novel.

Criterion Broadway at 44th St.
"Buried Treasure"
With Marion Davies

CAPITOL Broadway at 51st St.
Phone Circle 5500
"Subway to Door"
World's Largest and Most Beautiful Theatre
Edw. Bowes, Mang. Dir.—Week Feb. 13
"The Saphead"
Co-starring William H. Crane and Buster Keaton
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Dear MUSICAL AMERICA:

The most interesting and indeed important musical event of recent date has been the absorption by the old Philharmonic of the New National Symphony Society. Rumors have been afloat with regard to the New National for some time to the effect that the financial returns have not been as great as had been anticipated, which placed on the sponsors of the enterprise a heavier burden than they expected. Then, too, the action of the Musical Union aggravated the situation.

A statement made by Clarence H. Mackay, the millionaire president of the New National Symphony, when the "absorption" was announced, was to the effect that in the last few seasons there have been too many orchestral concerts with the consequent failure to secure results that should be obtained artistically and economically.

When we consider the number of symphonic concerts that are given in New York every season, including the visits of the Boston, Philadelphia, Detroit, Cleveland, Chicago and other symphonic organizations, we realize that it is no reflection upon the culture and interest in music of the city, if some of them suffer from our *embarass de richesses*.

It seems that one of the results of the absorption will be a closer co-operation between the Philharmonic and the Metropolitan, which we may credit to Otto H. Kahn, who is the high muck-amuck at the Metropolitan and now is one of the directors of the Philharmonic.

The deal undoubtedly puts the Philharmonic in the lead again and is the best possible answer that could be made to the venomous attacks that were made on the organization some time ago and which were unquestionably inspired by jealousy. The New National had a hard struggle from the start, even though it was well financed. It was said that there was really no need of another symphonic organization in New York and there would have been none but for the social ambition of certain Jewish ladies of prominence.

This makes it timely to remind people who are so quick to slur the Hebrews, that nearly all our important musical as well as theatrical organizations in existence to-day would go to pieces but for the patronage and help of the Hebrews. They are not only the moving, acting, and directing force, but they are the sustaining force. They contribute to every worthy endeavor and do so lavishly. So if it be said that the starting of the New Symphony, in its very worthy endeavor, was due to the ambition of certain Hebrew ladies of distinction and culture, all I can say is that I heartily wish that there were a great many more such Hebrew ladies.

One of those good souls who like to spend much of their time in figuring things out in the way of statistics has recently shown that in the wills of 150 wealthy Protestants, not much more than \$150,000 were left to Hebrew charities,

whereas, in the same number of wills of wealthy Hebrews over \$15,000,000 were left to Protestant and Catholic charities. When you come to consider that after all the Hebrews are largely in the minority, it shows that they have a broad and indeed most charitable spirit even to those who are not of their own faith.

It may interest you to know that a man who had been a manager of prominence in his day but had fallen into hard times in his later years and been forced to seek the hospitals for a serious disorder which afflicted one of his limbs, showed me a list the other day of old friends and acquaintances who had contributed to his support while he was down and out. Of the twenty-three names on the list of those who had contributed from fifty to two hundred and fifty dollars, there were just eighteen Hebrews. The story needs no comment especially as the beneficiary is not himself a Hebrew.

Among the many communications that I have received with regard to the absorption of the New Symphony by the Philharmonic, there is one that rather appeals to me. The writer who is a musician and an American expresses his satisfaction over the amalgamation as we have been "swamped" with symphony concerts.

Then he goes on to say that the National Symphony, when it entered the field two years ago, practically demoralized the musicians of New York and it is due to their tactics that orchestral musicians have assumed such a position of absolute indifference and independence.

My correspondent goes on to tell me that he sees there are to be three conductors for the Philharmonic, namely, Stransky, Mengelberg and Bodanzky and that it means an orchestra which can afford to have three conductors has no room for an American. This, he writes, is a disgrace to our city as well as to our country. Henry Hadley, an American, who was associate conductor of the Philharmonic this season and who made good, will probably be cast aside, he says, for foreigners who will probably receive four times as much as he got.

Finally, says he, no symphony orchestra needs three conductors, especially three high priced ones, to make the deficit still larger.

Putting aside the question of finances, it seems to me that any body of musicians which is being drilled and conducted by three different conductors, each one of eminence and each with a different viewpoint, is worse off than the man who was between the devil and the deep sea. They might be likened to the man who, fleeing from Indians up a mountain path, suddenly perceived a bear coming down upon him and at the same time heard the roar of a descending avalanche. He was "up against it," which I consider to be the position of the musicians of the Philharmonic with three conductors.

A daily paper in Lebanon, Pennsylvania, has this caption on its front page:

GOOD EVENING
*Grand Opera Gets the Praise, but
the Movies Get the Money.*

This is humorous but does not exactly state the truth. The fact is that the American public to-day is spending a tremendous lot of money on grand opera. That there is a deficit is due to a variety of causes, the tremendous expense, the high prices paid to the leading soloists, expense of orchestra, and so far as a traveling company is concerned, the heavy expense of moving a large body of people, scenery, especially as the railroads have raised their rates to almost impossible figures.

A movement has been recently started which has my heartiest sympathy. It was started by a very public spirited lady of high social position. Its purpose is to raise a considerable sum of money to help some of the young talent which we have here, much of which approaches genius, and much of which to-day is in need not only of adequate tuition and opportunity, but of bread.

Some of us have long known of this and have tried in a kind of desultory way to help, but it was Charles D. Isaacson, the ubiquitous musical cherub of the *Globe*, who not long ago took up the matter seriously and inaugurated a kind of big brother movement to help the wonderful talent that he discovered through his *Globe* Free Concerts.

Recently, some 200 ladies and gentlemen assembled to hear a concert by a few of these young people from the lower

east side, which was given in the spacious parlors of Mrs. William Cowen. The result was surprising. Out of that will come the movement to which I refer.

Such a philanthropy has long been needed, and while many worthy efforts have been made, such as the East Side Settlement, the Kriens Orchestra Club and others, there is great need of an organization, amply financed, to take care of that which is a rarity—genius. While we spend hundreds of thousands of dollars on talented young Europeans, we have allowed our own genius to virtually starve in our very midst.

Reminds me that in one of the novels of Charles Dickens there was a lady who devoted her time to sewing flannel petticoats for the naked children of Africa, while her own children were breaking their necks on the stairways and in the areaways. Incidentally, of course, it did not matter that the climate in Africa does not call for flannel petticoats.

You may recall that a year or so ago, when it was announced that there might be a probability of Paderewski resuming his musical work and that a tour had been projected for him in this country, I said that I did not believe he would come. This was at the time when he had resigned the premiership in the new Polish republic owing to the dissension of the various factions that had been striving for control.

Among the reasons that I gave were that I knew the virtuoso's intense conscientiousness and that as he had been away from the piano for several years, he certainly would not consider himself justified in appearing before the public except he were at his best. The very idea of commercializing his past reputation, when he could no longer maintain the virtuosity with which his name has been associated, would be repugnant to him, for Ignace Jan Paderewski is a scrupulously honest man, as well as a very liberal one, which is more than I can say for some of his brother artists, singers as well as players. Then, too, it was known that his hands had been afflicted with neuritis.

I added that I thought it was quite possible that he would come to this country and go to California for a visit, for there he has a very fine ranch and the climate agrees with him.

And you may also recall that at the time that I made the statements, various persons, among them a certain princeling by the name of Lubomirski, who represents one of the Polish factions in this country, came out in indignant interviews with regard to what I had said.

And now we have the official announcement from Morges, Switzerland, where Paderewski has his home, that although he had resigned as a member of the Polish peace delegation, he has not resigned as Polish delegate to the League of Nations. Furthermore, he states distinctly that he will never play in concert again, though he admits he received many excellent offers from this country.

He will probably be here the end of this month and may be assured of an ovation, but he won't play. He will go to his ranch in California for a brief rest.

O'Connor, an Irish member of the English Parliament, commenting upon Paderewski's announcement of his permanent retirement from the concert stage, tells how when he was in this country he went to a great Polish meeting in Chicago, which was attended by over 20,000 people. All the Polish priests of the city were on the platform. Paderewski was the chairman. As O'Connor says, "I heard him for an hour. I could not understand a word, but I could see the effect on the audience, and I realized that this slight, almost fragile-looking man, could sway the emotions of these people as completely and as promptly as the breezes sway the fields of growing wheat."

Then O'Connor tells us how he had dinner with Paderewski and for four hours listened to him as he spoke with force and eloquence on all possible subjects. It was one of the most fascinating of O'Connor's experiences. It has been said that Paderewski was melancholy. O'Connor says he was the gayest talker. Story followed story, all light-hearted, but in all there was unconcealed scorn for the Germans. O'Connor was astonished at Paderewski's knowledge of the English language, which he spoke with ease and perfection.

Many people are still discussing the resignation as Impresario of the Casino in Havana of Andres de Seguro, the Spanish basso, who, whenever he was cornered, used to conceal himself be-

As Seen by Viafora



Teikoko Kyoju Is What They Used to Call This Young Man in Cherry-Blossom Land. It's Not the Japanese Equivalent of Rudolph Reuter. Translated into Plain English it Means Imperial Professor, and that's What He Was in Tokio back in 1909. For Four Years He Directed the Piano and Theory Departments of the Imperial Academy of Music, Tokio. This Season He Is Giving American Audiences More of His Enjoyable Recitals

hind a monocle. They are wondering what he will do next. One thing, however, we may all be sure of, namely, that whatever happens, Andres will manage to get three square meals a day.

A letter from Havana tells me that when Enrico Caruso was in Havana last winter, de Seguro took the great tenor to all the places of interest about the city. Now, to those who know Havana, this means a very great deal. It would be unjust to Caruso to suggest that his holiday with Andres was in any way even remotely connected with his recent sickness, but as one party said, who saw Enrico off on the steamer, "He may get over it, but he will never be the same." Andres, you know, is a wonderful host and he knows Havana.

By the bye, did you hear that Caruso had had a relapse? But I don't think it is serious.

No less than half a dozen people have informed me that Mary Garden is not the first woman manager of opera. Years ago, there was the enterprising Mrs. Thurber, whose husband was one of the partners of a great wholesale grocery house, eminent in its day. Mrs. Thurber not only founded the National Conservatory, which is still in existence and doing fine work, but she was the moving power in the American Opera Company, of which the great Theodore Thomas was the artistic director and conductor, which organization later known as the National Opera Company, gave some wonderful performances but lost a fortune.

Then you know there is the eminent Emma Corelli, who for the twelve years past has been the director of the Costanzi Opera House of Rome. As a dramatic soprano she was wonderful as *Gioconda*. She married Mocchi, the impresario, who used to take this company to South America. When her voice failed her, Mme. Corelli retired, but later took up her husband's profession and has been eminently successful.

And let us not forget one of the latest arrivals in the person of Mrs. Oscar Hammerstein, who, when Gallo with the San Carlo Company went on the road, followed him with some excellent performances of German and French light opera at the Manhattan Opera House.

A gorgeous picture of Tetrassini tells me to use her own words—"How to be happy though fat." As she puts it, "It is the survival of the fattest," and there is more sense in that than you may think, for it is obvious that if you are a lean one and get sick, you have nothing to lose during your sickness, so the chances are that you may pass out to another existence.

Mme. Tetrassini has also told a reporter that she is proud of her fat and hopes she will never grow thin. She has not wasted a single hour of her life trying to reduce and has never abstained

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

from the delights of the table. She loves to eat the foods that increase girth and thrives on sugar and butter. She eats spaghetti and drinks quantities of olive oil not only because she likes it, but because it is splendid for the muscles of the throat and keeps the mucous membranes of the interior of the mouth pliable and thereby adds to the beauty of the voice and the ease of singing.

She has never known a day's sadness and says, with heroic courage, "What would a woman rather possess, a slim figure and a sour disposition, or a plump, generous, even fat outline and a happy, gladsome temper that generates similar qualities in others?"

In one respect I thoroughly agree with Luisa, when she refers to the tragic endings of women who sought to become thin by taking medicines and thereby ruining their digestions. She told of the great Lillian Nordica who ruined her health and began to decline, both physically and vocally, as soon as she started to reduce. I always thought that the effort to reduce was the direct cause of dear Griswold's collapse and death, whom we all remember as a splendid member of the Metropolitan.

So get fat, stay fat and live long in spite of the doctors and the insurance companies.

Let me not forget to tell you of Luisa's conviction that grand operas by Americans fail because the librettists have tried to make them too American, that is to say, they utilize purely American subjects. She goes on to say that she considers the three greatest operas are "Aida," "Faust" and "Carmen." She tells us that Verdi was an Italian, yet the story of "Aida" is Egyptian; it is written in Italian and is an Italian opera. Gounod, composer of "Faust," was a Frenchman, yet he chose a German legend for his subject; it was written in French and is a French opera. Bizet's "Carmen" is a French opera, too, yet the scene is laid in Spain. As for "Tristan and Isolde," it is in German, but it is Irish in character. Then there is "Trovatore," with its scene in Spain, "Traviata" with its scene in Paris. As for "Thais," it revolves around an Egyptian story, and as we know, the "Masked Ball" was originally laid in Boston, but it was never called an American opera. As to why it was laid in Boston, nobody could ever tell, certainly not those who have seen the performance and the costumes worn.

Which reminds me that in our general progress, we miss many of the things of the past in opera. For one, I miss the old Italian chorus, when it used to appear in nondescript Scotch dresses and kilts in "Lucia" at the old Academy of Music. That swarthy gang with moustaches in those plaids were a joy.

* * *

When Georges Baklanoff of the Chicago Opera Company attempted *Scarpia* before a New York audience and Titta Ruffo appeared as *Iago*, they both were up against what may be called "the Scotti tradition," for in these rôles Scotti has made such an impression upon the New York opera-going public that it is almost impossible for any other artist, however eminent and distinguished, to be accepted.

Huneker said that Baklanoff's *Scarpia* was so amiable that he didn't frighten *Tosca* except the time when he tickled her ear with the fan and caused her to scream. Huneker says she screams with ease.

As for Titta Ruffo in *Iago* there is not only the Scotti tradition to buck up against, but the tradition of the theater. All the *Iagos* have always been represented as lean, slimy, insinuating, crafty personages. Well Ruffo does not feel that way. I am a little inclined to take Ruffo's idea, for no Sunday school girl under sixteen would ever have been deceived by the unctuous villainy of the traditional *Iagos*. They were as self-evident as the villain in most of the old melodramas, and who, never mind where the scene was, always wore a top hat, patent leather shoes and smoked cigarettes. These three things stamped them villains!

* * *

In commenting recently upon the large space devoted by the leading daily papers to crime, politics, sporting matters, inane comic pictures, sensation, and the little space given to matters of real importance, I said that I thought the intelligence of the American people had gone further than the gentlemen who were

responsible as editors, managing editors and sub-editors perhaps realized.

Happening to pick up the main sheet of the New York Tribune, Jan. 30, I find something like two-thirds of the space on pages one and three devoted to certain articles, with large black type headings. Here are some of them: "Ten Burned to Death in Hoboken Hotel Fire; Thirty Guests Rescued"; "Two Murders in a Day Here Baffle Police"; "Miss Reidy, Kidnapped in Ireland, Released"; "Italian Ship Burned at Sea and Lives Lost"; "Boy Firebug Given 42 Years in Jail"; "Youngsters Point Out Man-hole Where They Hid Their Plunder"; "Locomotive Blow-up Kills 4"; "Fists Fly After Conviction for \$250,000 Fraud"; "Risks Life Snatching Man From Death in Subway"; "Son of Tar-

zan' in Real Life Shocks Kansas City"; "Hatfield Denies Killing Friend to Win Wife"; "Graft Inquiry Now Extends to Underworld"; "Detectives Lose Battle Over Honor of a Family"; "Two Arrested in Forged Liquor Permit Plot"; "Withdrawal of Liquor in East Barred"; "Krohnberg Freed of Marked Card Gambling Charge"; "Cohen Asks for New Trial in Murder of Barnett Baff"; "Life Termer's Riches Grow."

Isn't this the limit? Sounds more like a daily police gazette than the paper founded by Horace Greeley, says your

Mephisto

SCHMULLER'S ART SHOWN IN RECITAL

Violinist's Exceptional Gifts Fully Revealed—Has Mengelberg's Aid

When Alexander Schmuller appeared as soloist at the second pair of concerts by the National Symphony Orchestra conducted by Willem Mengelberg, with whom he had been associated in Europe and whom he accompanied to this country, he was recognized as a violinist of exceptional gifts. The Tchaikovsky Concerto, which he played altogether admirably, was not, however, a work to disclose fully his artistic stature, and it was not until Mr. Schmuller appeared in recital at Aeolian Hall on Tuesday afternoon, Feb. 1, that it was realized he must be placed high among violinists of the very first rank.

Mr. Schmuller's first New York recital was an altogether auspicious one. He had, as the program stated, "the distinguished assistance" of Willem Mengelberg; also that of Coenraad v. Bos. The National Symphony conductor, who is also a pianist of parts, united his high talents with those of Mr. Schmuller in a Sonata in F Minor by Pietro Locatelli, the manuscript of which was found in Amsterdam and arranged by Julius Roentgen. As an aid in recapturing the spirit of this old work, Mr. Mengelberg played a piano with harpsichord attachment, and played it like the sterling musician he is. Mr. Schmuller's share of

the sonata was altogether admirable. To the ecclesiastical measures of the *Largo* and *Grave* he gave a tone of churchly solemnity. The graceful *Vivace* was invested with an old world charm not to be denied.

Mendelssohn's ineluctable E Minor Concerto scarcely suffered for want of orchestra, so adroitly and colorfully did Mr. Bos assist at the piano. Mr. Schmuller played the work with much beauty of phrase and with a tone both warm and sensitive. His dexterity in rapid passages was the more welcome because it did not have over-much of virtuosic glitter. Later, in his own arrangement of two Paganini Caprices and in Sarasate's Introduction and Tarentelle, he accomplished feats of difficult fingering, pizzicato and spiccato with impressive ease, but without permitting his performance to drop to the level of technical gasconade. By way of contrast, he played a Reger Aria and Tchaikovsky's "Sérénade Melancholique" with a depth of tone to suggest the viola. An unaccompanied Sonata by Reger in A Major, Op. 42, further established him as an artist of unusual poise.

Somewhat eccentric in appearance, Mr. Schmuller suggests the long-haired violinists of another day. His playing, however, is distinguished for its normalness and wholesomeness, leaning neither too much to technical display on the one hand, nor to emotional excess on the other; but combining exceptional use of the mechanics of the violin with a sensitive and appropriate emotional utterance.

to move. There was much confusion, but no one left the hall in spite of many having had to pay a large sum for seats and not getting them.

Vasa Prihoda Conquers as Stock's Soloist in Capital

WASHINGTON, D. C., Feb. 5.—Vasa Prihoda, the Bohemian violinist, gained a triumph here on Jan. 27, when he appeared as soloist with the Chicago Symphony at the National Theater, under the conductorship of Frederick Stock. In the Mendelssohn Concerto the young virtuoso displayed musicianship of a high order, his mastery of the instrument arousing the audience to a high pitch of enthusiasm. Beauty of tone, niceness of phrasing and fine sentiment were the outstanding characteristics of his interpretation.

In the afternoon Mr. Prihoda was a guest at the reception given in honor of the visiting musicians by Mrs. Marshall Field.

Newly Organized Community Orchestra Gives First Concert

The Park Council Symphony Orchestra, a community orchestra of sixty men and women, conducted by Jacques L. Gottlieb, was recently formed by the American Orchestral Society in co-operation with the Park Community Council. The first concert was given on the evening of Feb. 7, at Public School No. 37. The program included numbers by Tchaikovsky, Nicode, Friml, Brahms and Meyerbeer. Elda Laska, contralto, offered "Ah! mon fils," from "Le Prophète," the "Seguidilla" from "Carmen," and a group of small numbers.

Biais Concert Bureau Announces New Artists

The Raoul Biais Concert Bureau announces a partial list of new artists for the coming season including Joseph Schwarz, Russian baritone; Eddy Brown, violinist; G. Baron-Fonariova, mezzo-soprano; and Edwin Hughes, pianist.

PAGEANT BY BANGOR FORCES

Schumann Club Offers Elaborate Program—Symphony Forces Give Concert

BANGOR, ME., Feb. 7.—With the assistance of Allan R. Haycock, baritone; Charlotte Odiorne, danseuse, and Agnes Ebbeson, soprano, an elaborate costume recital was presented here recently by the Schumann Club under the direction of Mary Hayes Hayford at the home of Mrs. Frank J. Rogan, before a large audience of members and guests. Solos were offered by Mr. Haycock, Miss Ebbeson, Mrs. Linwood Jones and Mrs. Hilliard Johnston. One of the features of the evening was a vocal trio, composed of Mrs. Pauline McNamara, Mary Hayford and Mrs. Hilliard Johnston in English and Armenian folk-songs. Charlotte Odiorne's dancing was another feature of the evening. Mrs. Frederick T. Persons played in her usual effective manner. The club orchestra also gave pleasure with its contributions. The recital was one of the finest ever given by the club, and credit for its success should be given to Miss Hayford, who had the entire program in charge. The accompanists were Dorothy Doe and Mary Hayford.

In a finely interpreted program, the Bangor Symphony, Adelbert W. Sprague, conductor, gave its third Young People's Symphony Concert in the City Hall on Jan. 26, before a large audience. The works presented under Mr. Sprague's skilled conductorship revealed brilliant colorings and shimmering harmonies. Especially was this notable in the opening "Oberon" Overture by Weber and in Tchaikovsky offerings. The remaining numbers were Raff's March from the Symphony "Lenore," Godard's "Poetical Scenes" and two lighter compositions. V. L. B.

EVENTS IN LOS ANGELES

Julia Claussen Gives Artistic Program—Local Clubs Active

LOS ANGELES, CAL., Feb. 5.—The outstanding event in recent musical affairs was the recital of Julia Claussen at the Ambassador Hotel Auditorium, Jan. 27. This was the first concert by a visiting artist to be given in the new room and it was in a way an occasion of dedication of the place to artistic uses. Mme. Claussen gave a program of French, Swedish and English songs with commendable artistry.

The Ambassador had a musicale in its ballroom, the first event of the kind there, when the Wa-Wan Club presented its latest program. The participants were Mrs. Sprout, Gertrude Ross, Hulda Dietz and a quartet consisting of Osmar Dietz and F. D. Phillips, violins; Joseph Heindl, cello, and Josef Riccard, piano. The program was largely made up of works by the president of the day, Gertrude Ross.

Edith Lillian Clark and Amon Dorsey Cain were heard in joint recital in the ballroom of the Alexandria before the Matinée Musical Club, Jan. 27. An elaborate program was given with much success.

At the annual banquet of the Los Angeles Music Teachers' Association, the program was furnished by Ida Selby, Charles Ferry, Earl Meeker, Mrs. Norton Jamison, Adelaide Trowbridge, Lucy Wolcott and Mrs. Erwin Werner. The new officers installed were: President, Eva Frances Pike; vice-president, Jessie Weimar; recording secretary, Grace Viersen; corresponding secretary, Lillian Backstrand; treasurer, Earl Meeker; chairman-membership committee, Arnold Wagner; program committee, Ida Selby; house committee, Ema Bartlett; finance, John Bettin, and auditing, Arthur Perry.

Carrie Jacobs Bond has returned from her Eastern tour. W. F. G.

Frijs and Salzédo Ensemble Welcomed in Santa Barbara, Cal.

SANTA BARBARA, CAL., Feb. 1.—The artistic combination, Mme. Povla Frijs, soprano, and the Salzédo Harp Ensemble, which is making an extensive tour of the Pacific Coast, was heard here recently by a capacity audience. The musicians were warmly received and were generous in their encores. Mme. Frijs was at her best in a series of Norwegian songs in the original tongue.

Old Friends Greet Davis in Lindsborg

LINDSBORG, KAN., Feb. 5.—Ernest Davis, tenor, gave a recital at Bethany College Friday night. His program was well varied and pleased the large audience. Mr. Davis was at one time a student at Bethany College and his concert was a welcome event. V. B. S.

OHIO CHORUSES ORGANIZE

Community Units in Rural Districts Form Central Ohio Association

COLUMBUS, OHIO, Feb. 1.—The Central Ohio Choral Association, a body unique in the history of the State, was organized this morning, at the Ninth Annual Farmers' Week, held at Ohio State University, Jan. 31 to Feb. 4. Informal addresses were made by Orville F. Barcus, postmaster of Sunbury, who was largely responsible for bringing to the notice of this large body of Ohio farmers, the attractive aspect of community choral societies; Rev. William C. Munson of Frankfort, who has organized and successfully financed a large chorus in his home town, and one other rural community, and Blanche C. Richie of Senecaville, who has a fine working organization already active and deeply interested.

The movement will embrace all communities and villages of less than 2500 inhabitants in central Ohio counties. The winners in eliminating contests will compete for the Central Ohio championship at "Farmers' Week" next year. The officers for the ensuing year are: Orville F. Barcus, president, Sunbury; William C. Munson, first vice-president, Frankfort; Alonzo Knox, second vice-president, Columbus; Blanche C. Richie, secretary-treasurer, Senecaville. A committee was appointed to submit a draft of a constitution and by-laws.

E. M. S.

Confusion at Galli-Curci Concert in Huntington, W. Va.

HUNTINGTON, W. VA., Feb. 3.—Alfred Wiley, local manager, brought Galli-Curci for a concert recently at the Armory. The building being without chairs, the audience was requested to bring their own, but this idea not finding favor, Mr. Wiley managed to collect some 1800 chairs which, however, were not nearly enough for the number of persons who came. Those buying admission tickets helped themselves to chairs and when the coupon holders arrived, refused

IGOR STRAVINSKY: CONTRAPUNTAL TITAN

Described as "Bach of To-day" by English Writer—Plays New Works for Group of Intimates—Musical Opinion Rallies to "Sacre du Printemps," Revived in Paris—Score Will Be Recognized as Greatest Achievement of Decade, Is Prediction—Contrapuntal Evolution More Pronounced—Use of Instrumental Timbres—Color Polyphony in Painting

By EDWIN EVANS

LONDON, Jan. 20, 1921.

ABOUT three weeks ago I spent a day with Stravinsky at the villa he is occupying a little way out of Paris. With us were Ernest Ansermet, the conductor, Derain, the painter, and one or two other kindred spirits, and naturally we heard some of the composer's latest works. He played us the piano version of the Concertino which, somewhere about the same date, or a little earlier, was being hissed in New York. We also heard the opening section of "La Noce Villageoise," the whole of "Renard," and his last completed composition, "Symphonies d'instruments à vent à la mémoire de Claude Debussy." Within a few days previously I had also heard two performances of "Le Sacre du Printemps," the revival of which was the occasion of my visit to Paris. I had also assisted at a concert given by the group of composers known as "Les Six," and enjoyed a quiet hour's conversation with Maurice Ravel, who not long before had paid an interesting visit to Vienna, and was full of musical news from that city, where the lamp of modern music is now burning as brightly as in Paris and London. Before leaving London I had read E. J. Dent's impressions of musical Berlin, which he found some decades behind the times, so far as contemporary musical thought is concerned, and on my return I read of the greeting that had rewarded those admirable players, the Flonzaley Quartet, at the first performance of the Concertino. On the mental impression made by these contrasts, I make no comment. The mere statement of their succession is enough.

Paris's Changing Attitude

The attitude of Paris toward the "Sacre du Printemps" has developed exactly as one would have forecasted from historical precedent. It will be remembered that in 1913 the work was received in the same way as New York received the Concertino. The following season it was performed by Pierre Monteux at his "Concerts Populaires." He had, of course, the advantage of a more specialized audience. Among those who went to the Ballet there must have been many for whom music was a necessary but not very important adjunct to the stage performance, and when they found that the unfamiliar sounds encroached so much upon their attention they were predisposed to resent it. Others came to see and be seen by the best Paris society. Those who went afterwards to the concert performances must be presumed to have been attracted by the music, or at least by curiosity concerning it. These performances were very successful, and the effect of them upon the public has persisted. When the ballet audience gathered again to hear the same work in December, its predisposition was the other way, and the music was heard with the right kind of attention. Except at one point of the performance, all opposition had vanished, and as the music at this particular point is relatively unaggressive, whereas Massine's choreography is somewhat provocative, I do not think I am wrong in assigning to the latter the audible signs of disapproval, which were not very pronounced, and such as they were, were quickly silenced. That

is the position after seven years. Seven years hence, I am convinced, this work will be generally recognized as the greatest musical achievement of the decade which produced it. Year by year musical opinion is rallying to it. Only the other day a Paris musician, whose attainments entitle him to be heard, declared that it towered over the music of its period in the same manner as the "Matthew" Passion and the Ninth Symphony towered over theirs.

Thinks in Counterpoint

Meanwhile Stravinsky has not been at a standstill. The tendency towards a contrapuntal evolution which was visible in "Petroushka" and even before, has become more pronounced. He is less and less preoccupied with chords, and more and more engrossed in the movement of parts. Of course his conception of counterpoint is not that of the sixteenth century, nor is it limited to the resources of the scale. His employment of instrumental timbres is essentially contrapuntal. When, for instance, he associates for a brief moment in "Pulcinella" the double-bass and the trombone, it is not that he wants to mix these two sounds into a blended timbre, which would correspond with harmonic method. He takes a soft and fatty penetrable sound, and sets against it a hard penetrating one, and if they are of unequal intensity, they possess in another way equal strength, for both are extremely characteristic, and character is strength. But their respective characters differ so widely that their identities



Igor Stravinsky, Famous Russian Composer, Whose Latest Work Reveals His Development as Magician in Counterpoint

are in no danger of being sacrificed. They exist as independently of each other as any two parts in a piece of counterpoint. Stravinsky treats rhythm the same way. But it is a little premature to analyze processes of this kind, and it has moreover the special disadvantage of conveying an impression that the composer is working to a theory, which is not the case. That is one of the dangers besetting any writer like myself in the endeavor to clear up some of the intricacies of modern music. If I analyze a Brahms symphony it will not occur to anybody that the technical reasons I give were Brahms's reason for writing it. If I do the same with a Stravinsky work there will always be some malignant person who will say that Stravinsky wrote it to prove the theories advanced in explanation of it.

This contrapuntal tendency is by no means limited to Stravinsky. It permeates the work of nearly all the composers who have the distinction of meeting with the disapproval of reactionary audiences. It is not even limited to music. It animates modern painting. You will meet with it in the theater. As an instance I would quote a setting which Lovat Fraser, who designed that of the "Beggar's Opera," has recently made for a little ballet which Mme. Karsavina is presenting at the Coliseum. Its colors stand out sharply, one from another, and do not sacrifice a fraction of their identity. They form a counterpoint to each

other where artists of the other tendency would have sought to make harmonies. And the advantages gained by this process are the same. In a scene designed for harmony the individual patches of color offer the eye an uncertain outline. Between a costume and the background in front of which its wearer is moving, one receives the optical impression of a narrow zone of neutral blur, which results from the tendency of harmonized colors to fuse one into the other. But the free employment of opposites, that is to say, the opposition of complementaries, has, if the artist has sufficient skill and taste, the effect of a colored polyphony in which the parts move with as much freedom as in musical counterpoint.

I have a special purpose in mentioning these things at the moment. I recently committed myself to the statement that Stravinsky was identifying himself more and more as a successor to Bach, that he was in fact becoming the Bach of to-day, and it came to my knowledge afterwards that this was regarded as one of the things which a journalist will say because he thinks they sound clever. I do not think that I am given to saying things with that view, but if I am, I take the opportunity of asserting that this is not one of them. In impulse and incentive there is quite a remarkable affinity between Bach and Stravinsky, and I feel that it will become more apparent as time goes on.

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MUSICAL AMERICA'S WEEKLY

Schreker's "Der Gezeichnete" Shows Berlin Public Ideal Hero

FRANZ SCHREKER'S "Der Gezeichnete" (The Marked Man), presented for the first time at the Berlin Staatsoper, represents the composer's initial opera to be produced on the leading operatic stage of Germany. The scene is Renaissance Genoa, the hero, *Alviano*, is a man whose soul is beautiful; and who loves beauty. A noble idealist, he is ugly and deformed in person, shut out from the joys of life, for which he yearns only the more ardently. His

wealth buys him an island, which artists of every sort fit up as a palatial Elysium. This he throws open to his friends, to the whole city, so that his fellow human beings may be happy. He does, however, fall in love with the woman painter *Carlotta*, who is ill of heart-disease. She returns her humpbacked lover's affection—but the restraint he imposes upon himself in delicate consideration of her infirmity, is not appreciated. She yields herself to the embraces of the handsome *Tamare*, during an orgiastic festival on the island; and *Alviano*, robbed of his il-

lusion, slays his rival and totters from the stage.

The action of this four-hour score is neither convincing nor clear. The libretto is undramatic and untheatrical. Musically the work is far better. Schreker, according to one critic, is "not a dramatist, though he is a great artist in the mingling of orchestral colors, which he sometimes merges with entrancing delicacy, at others with intoxicating tonal charm. Though there are lovely individual melodic themes, he lacks the great clear melody-line. Schreker is first of all a lyricist: the end of the first act, portions of the scene in the studio, the close of the drama, show him at his best. But all his characters speak the same language, they are musically not individualized, which wearies." Another critic declares, "that the final climax, the breaking down of a man who has nourished in his soul the

great illusion of love, produces a deep impression on the hearer . . . but there are too many long dialogues . . . and a movie-film bacchanale in the third act, which no orchestral sweetness could make less boresome."

"Musically idealized Puccini" is another term applied to the work. But it carried its audience. Schreker was called before the curtain a number of times, especially at the close of the first and last acts. Fritz Stiedry conducted the orchestra in masterly fashion. Josef Mann sang *Alviano* nobly and with warmth; Barbara Kemp *Carlotta* with great sensuous charm and beauty of voice. The admirably planned *mise-en-scène* was by Ludwig Hörth; but Bernhard Pankok's decorative scheme in Elysium was criticized as suggesting a "Tivoli" enterprise, rather than the Renaissance. Schreker himself is to conduct succeeding performances.

Contemporary Sums Up French Group of "Six"

GEORGES CHENNEVIÈRE—the organizer of the Paris "Fêtes du Peuple," whose choral and orchestral concerts "to re-establish the necessary contact between Art and the people" have attracted attention—writes in the "Mercure de France" anent the group of French modernist composers known as "The Six" as follows: "We must not blame them for the somewhat indiscreet clamor raised about them, for the snobbery which has favored their success, or the puerile extravagances which they balance by undeniable good qualities. No doubt they are mistaken in believing that one poet sums up all poetry, and that the caprice of fashion will suffice to establish a style. Poulenc has life and spirit; Durey, concision; Milhaud, power; Honegger, emotion. One and all have carried on work fruitful of result in the exploitation of sonority."

"They all have a taste for clarity, a disdain for the purely rhetorical, the feeling for expressional truth. Milhaud, in particular, strives to develop music of a more muscular, dynamic type, freed from empty formal developments, *kinographic* in the true meaning of the word, because it engenders and registers movement. Milhaud's music at times degenerates into well-arranged noise, into *mise-en-scène* more veristic than truthful; but which, when experience and maturity will have given its composer wisdom, will show itself capable of producing powerful effects on the stage, and of giving birth to a new mode of expression."

Posthumous Leroux Work Heard in Monte-Carlo

The first performance of "Pour la Victoire!" a posthumous symphonic poem by Xavier Leroux, the composer of "Le Chemineau," was given at a recent Concert Classique in Monte-Carlo, conducted by Léon Jehin. Written for chorus, organ and orchestra, the score, which Leroux completed a few days before his untimely death, is said to be animated by glowing patriotic spirit and dramatic feeling, and too end in a climax of "mystic serenity."

French Music Penetrates Czecho-Slovakia

French music has always been well received in Bohemia. At present it is making great strides in advance in the Czecho-Slovak Republic. The committee formed to propagate French music, under the patronage of M. Gorges, the Minister Plenipotentiary of France at Prague, recently organized an all-French concert at Kladuo, an industrial town in the coal-pit district not far from Prague. The Philharmonic Orchestra at Kladuo scored a brilliant success under the leadership of Hans Kubal, presenting among other things Berlioz's "Carnival Romain" and Massenet's "Phèdre" Overture.

Original Manuscript of "Barber of Seville" Found

The original manuscript of Rossini's "Barber of Seville" has recently been discovered in the library of the Copenhagen Conservatory of Music. The discovery is regarded as being of decided importance, since the manuscript contains an overture which Rossini later on discarded, and which is entirely unknown.



Rare Historic Picture: "A Matinée at the Villa Garcia"

Chorley
Della Sedia
Aglaja Orgény

Heermann
Anton Rubinstein
zu Lauffen

Desirée Artot
Mme. Viardot
Ivan Turgeneff
von Wassiltischkoff

Manuel Garcia
Theodor Storm
M. Viardot
Mad. Revirard
Princess Anna of Hesse

William I. King
King of Prussia
Grand-duchess Louise
Queen Augusta of Prussia
Count Bismarck
Duchess of Hamilton
Gustave Doré

Hugo Heermann, writing MUSICAL AMERICA from Baden-Baden, sends a rare and valuable copy of the *Bazar* (1865), containing the picture reproduced herewith. It shows one of those famous *matinées musicales*, at the Villa Garcia, in that city, where the illustrious musical family dwelt. "On Sundays one

might have fancied it some royal palace, so thickly were the equipages of the European aristocracy of birth, intellect and genius drawn up before the garden gates." The composition played may well have been Gounod's "Ava Maria," for voice, organ, violin and piano, which concluded one of the "Royal Concerts,"

given at the Villa Garcia in the year in question. A remarkable audience is one which includes Turgeneff and a King of Prussia, Gustave Doré and Anton Rubinstein, Chorley, music critic of the London *Athenaeum* and Bismarck! The coiffures of the feminine members of the group should interest ladies of to-day.

Orefice's "Laudi Francescane" Too Mystic for Roman Audience

ONE notable feature of the operatic activity of nearly every Italian city is the great vogue of the Wagner scores. The recent production in Naples of "Parsifal," under Felix Weingartner's baton, is only one of many. Throughout the country "The Valkyrie," "Flying Dutchman," "Mastersingers," etc., are being sung to crowded houses. The productions are, as a rule, excellent, with first class singers. An observer even declares that "some of the stage settings in the fourth-rate Italian opera houses, where the average cost of a seat is from ten to thirty cents (because of the rate of exchange) are just as good, if not

better, than those of the Metropolitan in New York." A statement like this, however, must of course be taken with a grain of salt.

In the symphonic field, the presentation of Giacomo Orefice's "Le Laudi Francescane," in the Roman Augusteo, conducted by Bernardino Molinari, marked an interesting event. They are five musical and psychological moments: "Mother Earth," "Water," "Moon and Stars," "The Wind," and "Our Death in the Body" are their subjects. They are infused with the mystic poesy of Saint Francis of Assisi, and the score is filled with a rich sonority peculiarly Italian, despite occasional reminiscences of the

French and Russian modernist schools. Orefice is a composer whose works show breadth and rich quality of poetic imagination. His operatic scores, "Chopin," "Il Dane d'Altrui" and "Radda" are notably fine.

The "Laudi Francescane" are most characteristic and moving in their first two movements; and the entire work is highly ingenious in invention. "Notwithstanding defects, it cannot be denied that it rises to the dignity of a well-conceived and realized work of art, despite the contrary opinion of the public." At the same concert a brilliant young Hungarian violinist from Budapest, Joseph Szigeti, scored a triumph with a Vitali sonata and the Beethoven Concerto. At the Costanzi, the Diaghileff Ballet Russe is presenting pantomimes well-known to New York—"Schéhérazade," "Prince Igor," "Carnaval," "Sylphides"—with great success, and to the accompaniment of florid praises from the press.

Music Transmitted by Wireless

An orchestral concert was transmitted by wireless from Königswusterhausen to Halle on the Saale—a distance of 500 kilometers—with such success, that the individual tone-color of individual instruments could be clearly distinguished.

Who baptized them? Mme. Charlotte Bara, the danseuse, recently gave choreographic interpretations, at the Dutch Theater in Amsterdam of "The Happy Man" and "The Penitent" by Bach and "The Dying Butterfly" and "The Mad Virgin" by Chopin. One wonders which pages they represent.

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



London Gaiety Gives "Betrothal" Symbolic Play to Gibbs's Music

"THE BETROTHAL," Maurice Maeterlinck's fairy play, the sequel to "The Blue Bird," at the Gaiety Theater, employs the magic pageantry and the symbolism of its predecessor to carry it *Tyltyl* along on his adventures in search of a bride, in "a dream woven by Queen Mab out of the delicate fibre of cobwebs." He sets forth on his quest accompanied by his six little sweethearts, the daughters of woodcutter, butcher, innkeeper, miller, mayor and beggar, the good fairy *Berylune* and the veiled figure of *Destiny*, to find the maiden who is intended to be the mother of his half-a-dozen children. From the Miser's Cave to the Fairy Palace—where a beautiful ballet, introducing *Little Boy Blue*, *Blue Beard*, *Cinderella*, *Puss in Boots*, and an array of Dresden figurines, allowed Carlotta Mosetti and Novikoff to triumph as dancers—*Tyltyl* at last returns and finds himself in his home with a company of *Ancestors* harking back to the Stone Age (hereditary traits); and all pretenders to his hand having been discarded, goes to the Abode of the Children, where, in the "Shrouded Phantom" who has everywhere followed him, is revealed—somewhat by nature of an anticlimax—his bride, the rarely lovely, ideal type of *Motherhood* (Gladys Cooper).

Armstrong Gibbs's "generally apt and always delicate music" was written largely on the leading motive principle (the chief themes were printed in the program), and commended itself by its fragile, unobtrusive charm, rather "than by characteristics which would demand careful analysis for their proper understanding." And it is "clearly a good thing that the music of a play which calls, in its general atmosphere of mystic symbolism, for more mental concentration than the average, should offer no additional problems to the listener in the way of complexities." The ballet, with its fanciful action and richly blended colors, was provided by Mr. Gibbs with music of light and deftly charming effect. In the *Ancestors'* scene, the music was quite idyllic in vein, though the beautiful scene of the *Mother's* awakening was not, perhaps, realized in its

climax with entire fulness of dramatic expression. Yet "as an integral portion of the play, the music, without soaring to any particular heights of imaginativeness, contains enough of aptness and charm to make one wish to better its acquaintance under more favorable conditions." Spectacularly, H. Granville Barker's production stood without the pale of criticism.

The Lotus Orchestra Plays

Aiming to interest the child audience in music, not "classical stuff," but something which young listeners could enjoy, in two concerts at Wigmore Hall,

The Lotus Orchestra will play Music melodious, tender, gay, From former days and modern score. (Conductor, Mrs. Douglas Hoare).

—thus read its rhymed announcement. Play it did, dainty orchestral confections by Eric Coates, Percy Grainger and Liza Lehmann, and at the first concert a little girl, Rosamund Adrian, "played the piano with the daintiest feeling for the phrase," perched on a high chair, and provided with a mechanical contrivance to enable her feet to reach the pedals. It seems a pity that the first concert in particular, should have been attended "only by the usual dreary kind of concert-hall audience, who patronize music, and really never let the performers know whether they are pleased or not."

Karsavina Dances Nursery Rhymes in Ballet

At the Coliseum Mme. Karsavina, also with intent to please children, has been dancing the Nursery Rhymes in ballet form, or rather, in pantomime, together with M. Novikoff, with originality and charm and real success. M. Novikoff, for example, appeared as the *Pirate* in Stevenson's famous verse from "Moral Emblems," in pirate garb and armed with a blood-thirsty dirk. After discovering his pile of gold he assumed a top hat and umbrella and turned into an exemplary citizen. Mme. Karsavina's "Jumping Joan," is described as "imitable." The sketches were designed by C. Lovat Fraser, and the music is taken altogether from Schubert.

A feature of the musical life of Paris to-day is the sight of numerous Conservatory prize-winners playing in the orchestras of the innumerable cafés. One may sit in them for a whole evening, at the cost of a franc for a *café noir* or a glass of beer, and listen to really first-class artists play Bach, Beethoven, Mozart and Wagner.

Esperanza Iris, "Zarzuela" Queen, Leaves Adoring Spain

The Spanish press has been mourning the departure for South America of Esperanza Iris, the Mexican *divette*, who has remained a year in Spain on a tournee which was to last only a couple of months. Her financial as well as artistic success and that of her company has been remarkable in the *zarzuelas* "Nancy," "Fi-Fi," "La Tempestad," "La Revoltosa," "El rey que rabió," and the famous "La Verbena de la Paloma." Esperanza Iris owns a theater of her own in Mexico. A farewell banquet in Madrid, given in her honor, was signalized by the presence of the most eminent playwrights, composers, artists and critics of the city, who had united to show their esteem for "an artist whose work has been of real value and benefit to the Spanish race."

In a recent article, *La Sultane Capitive*, in a French magazine, the critic, J. Poueigh, calls on French composers to shake off the influence of the Orient in general, and that of Russia in particular, in their work.

Anent McCormack, who sings at the Monte Carlo Opéra this season, this remark is made: "Is it not, after all, the place of America to furnish us with some celebrities, since she draws them away from us by the magnetism of the dollar?"



Elizabeth Von Sander, Prima Donna, Budapest Opera House, Said to Be the Greatest Hungarian Coloratura

Regarding the new tax on pianos decreed by the Municipal Council, the *Paris Temps* says: "As to this impost on musical instruments it is doubly unjust. Why penalize the piano, the organ and the harmonium rather than the violin, the flageolet, the accordeon or the hunting horn? The French Revolution proclaimed the equality of man: why does the Municipal Council declare musical instruments unequal?"

Messenger Pleads for the French Composer in Concert and Theater

ANDRÉ MESSAGER has published an article in a leading French periodical on "The Actual State of Affairs as Regards the French Composer in the Concert-Hall and Theater." In it he declares against the sempiternal concerts, "pompously decorated with the title of festivals," entirely given over to Beethoven, Schumann, Liszt, Chopin, *et al.*, at which a novelty is never performed. The great symphonic orchestras, he says, really do their best to acquaint the public every year with a large number of new works, many of them even in manuscript. Nor does he object to the foreign virtuosos who play the works of their compatriots in Paris: "It is altogether to our interest to know them, and we owe them the greatest hospitality." But he defends the "author's rights" tax levied on the performance of copyright works, insisting that it is quite as legitimate as charges for lighting, heating or—the commissions and gains of impresarios and concert agents. And commenting on the fact that thirty-two sonatas for violin and seven for cello were recently submitted at a prize contest instituted by the Concert Society "Musica," he declares it magnificent—but useless if the composers can never hope to have their works played. The French composer's music is not heard often enough in French concert-halls.

The Opéra functions under difficulties of every sort which make its proper musical exploitation almost impossible for the French composer. It takes at least six months to mount a large work, and then it can be done only at an almost prohibitive expense. At the Opéra-Comique, "it would be impossible to mount a greater number of new works than have been presented during the season, a season encumbered with an enormous repertory. But the subscribers (three evenings and a matinée every week are devoted to the subscription performances) is the Moloch who slays the novelties. When he has heard the new score eight times, it reaches the general public for the first. Naturally, no longer supported by the subscriptions, the receipts decrease and as soon as this

A Seance of the "Société Musicale Indépendante"

At a recent concert this Society presented a sonata for violin and piano by Jacques de La Presle, three melodies by Louis Aubert, and four English songs, among them Goossens's brusque and menacing "The Curse," and a "Breath of May," which seemed as though "magically evoked by a Persian flute, and in which the artifices of modern French music appeared joined with those of an 'Aubrey Beardsley.' Of two piano suites, a Moussorgskyan "Trois Atmosphères slaves," by Marcelle de Manziarly, admirably interpreted by Ernest Lévy, was warmly received. The "Fourth String Quartet," by Darius Milhaud, brilliantly played by the feminine Capelle Quartet, shows its composer's wish to simplify his music, to make it more clear. The date, 1918, seems to indicate that Milhaud wrote it in Brazil, whose brief and torrid rhythms may have attracted him, for the opening of the third movement "recalls somewhat the coarseness of a tropical orchestra."

The suggestion has been made to the Ballet Russe that they stage Charpentier's "Impressions d'Italie" as a ballet-pantomime.

A French writer advances the argument that "chamber-music, because of its essential intimacy, may play a noble part in the great work of repopulating France. . . . Bach, the father of chamber-music, had twenty children—without counting the fugues." And he congratulates the well-known French quartetists Lucien Capet, Marcel Chailley and Gaston Poulet on expected additions to their families.

Rotterdam Has the Most Perfect Chime of Bells

THE first concert to take place on the beautiful tower carillon of the newly completed Rotterdam town hall, commenced in 1914, showed that the bell chime is the most perfectly tuned in Europe. It is a present from the Rotterdam family Van Ommeren, and is the largest carillon installed anywhere during the past century. The three largest bells, one of them weighing more than four tons, have not yet been hung, owing to difficulties arising because of their great dimensions, one being ten feet wide.

Musical "Stunts" at Dalcroze "Eurhythmics" Performance

At a recent lecture-demonstration at Queen's Hall, London, of Emile-Jacques Dalcroze's system of "Eurhythmics," some quite marvelous things were done during the second half of the program. "Two pianists at opposite sides of the platform, engaged in the simultaneous performance of a Bach 'Invention,' exchanged the parts of left and right at a signal; another: playing solo, one performer instantly transposed the piece at the point left off by her colleague—at a signal, the exact moment of which was unexpected—with but the faintest interruption in the phrasing of the counterpoint. . . . Amid all such demonstrations of sheer technique the 'musical' value was not only not destroyed, but enhanced by simple virtue of the rhythmic basis on which all the exercises were founded."

happens the piece is condemned." Neither on the French concert platform, nor on the French operatic stage is the French composer adequately represented. "The French School ranks first in the world: it is indispensable that she keep this place. Hence the doors of the concert-hall and the opera must be flung wide open to her, and not regretfully and without hope of a better morrow."

Recent Symphonic Novelties Played in Paris

At the Concerts-Lamoureux, Bartholoni, a young Swiss composer's "la Nuit cède au jour," a symphonic poem pointing the contrast between night and dawn, was presented by Chevillard and his orchestra. A local critic regrets that "the apparition of the sun above the mountains, whose splendor the composer could have contemplated among his natal Alps, should not have inspired him to write a stronger and more original work." At the Concerts-Colonne, "Nymphes et Naïades," a "vocal trio with orchestra" by M. A. Philip, "who had certainly flirted with Debussy's *Mélisande*," was praised for happy melodic lines and a fluent and colorful orchestration. The trio was sung by Mmes. Germaine Lubin and Course and Legrand Philip. At the same concert Marcel Orban's "Légende Symphonique" was warmly received.

Paris Hears Concert of Hindoo Music

A singer known throughout the East, Inayat Khan, of Baroda, recently gave a concert of love-songs and religious melodies of India at the Galerie La Boétie. He accompanied himself on the *vina*, and his brothers Mahebud and Musharif on occasion joined their voices to his in chants calling for the playing of the *tabla*, a kind of tambourine. Mme. Paul Lafitte gave an explanatory address, mentioning that the Hindoos cultivate the melodic solo and that, as in the case of certain medieval French songs, those which serve to express profane love are no less serious than the religious melodies. Critics speak of the interesting differences in timbre between the oriental voice and that of the occidental singer, and the *vina's* "dying resonances, which produce troubling effects of evanescence and Nirvanic mystery."

"A CARUSO IN
PETTICOATS?"

James G. Huneker
in
New York World,
Dec. 24, 1920

ROSA PONSELLE

DRAMATIC SOPRANO
METROPOLITAN OPERA

"IF SHE SANG EVERY-
THING AS WELL AS
SHE DOES SOME OF
THE NUMBERS, SHE
WOULD BE A SECOND
NORDICA."—HENRY T.
FINCK IN NEW YORK
EVENING POST, DEC.
24, 1920.

Praised by the Press as "Elisabetta" in the Metropolitan's Revival of Verdi's "Don Carlos"



Photo © Lumiere

From the NEW YORK CRITIQUES:

NEW YORK TRIBUNE, Dec. 24, 1920:

"Miss Ponselle's velvet voice was poured out with ceaseless tonal opulence in Elizabeth's music."

NEW YORK EVENING POST, Dec. 24, 1920:

"Mme. Matzenauer sang with splendid dramatic fervor, and throughout the opera her rich voice was enjoyed, as was the opulent organ of Rosa Ponselle, to whom fell some of the most effective numbers in the score. If she sang everything as well as she does some of the numbers she would be a second Nordica."

THE WORLD, Dec. 24, 1920:

"Rosa Ponselle sang with power and a lovely, floating tone. You feel that the future is hers if she so wills it. The native richness of her vocal and dramatic endowments—for there is plenty of temperament, latent as yet—ought to bear wonderful fruit. A Caruso in petticoats? She displayed emotional draught on this occasion, and with a role not nearly as 'grateful' as Leonora in 'La Forza del Destino,' . . . after all, her top-notch artistic achievement."

NEW YORK AMERICAN, Dec. 24, 1920:

"Miss Ponselle revealed the expansive resonance and beauty of her voice to great advantage."

THE EVENING WORLD, Dec. 24, 1920:

"Of one thing there is no doubt: there was more lovely, convincing singing in the Metropolitan Opera House last night than has been heard there for a long time. Rosa Ponselle made an astonishing leap in artistry. As Elizabeth she sang with a tonal beauty and a nobility of expression worthy of the highest praise."

THE EVENING TELEGRAM, Dec. 24, 1920:

"It was in 'La Forza del Destino' that Miss Rosa Ponselle made her sensational debut at the Metropolitan. As Elizabeth of Valois, she found another role nearly as suitable for her voice. She sang much of her music very beautifully."

THE NEW YORK SUN, Dec. 24, 1920:

"Rosa Ponselle overcame her looks as Elizabeth of Valois, as well as her overpowering volume of voice, by some very beautiful singing in the last act. Her voice found itself here."

THE GLOBE, Dec. 24, 1920:

"Miss Ponselle and Mr. Martinelli have in Elizabeth of Valois and Don Carlos parts that show their voices and singing to excellent advantage."

THE MORNING TELEGRAPH, Dec. 24, 1920:

"Miss Ponselle, as the fascinating Elizabeth, again proved her power to charm both vocally and in the acting of a sympathetic role."

Triumphs in the same rôle in Philadelphia

THE NORTH AMERICAN, Philadelphia, Jan. 26:

"Rosa Ponselle, big of voice, was the unhappy bride of royalty. Her voice is truly glorious, and is productive of many thrills."

THE PHILADELPHIA RECORD, Jan. 26:

"Rosa Ponselle, as Elizabeth, gave a dramatic performance, and she sang with the intensity of emotional stress demanded of the part. Miss Ponselle is gaining steadily in the forefront of dramatic sopranos."

THE PHILADELPHIA IN-
QUIRER, Jan. 26:

"Rosa Ponselle was a charming looking queen and sang delightfully."

THE EVENING BULLETIN,
Jan. 26:

"Rosa Ponselle once more revealed her impressive powers as a dramatic soprano, as Elizabeth."

As "Santuzza" in "Cavalleria Rusticana" in New York

THE WORLD, Jan. 15:

"Miss Ponselle poured out her golden tones as Santuzza."

THE TRIBUNE, Jan. 15:

"Santuzza is one of Miss Ponselle's best roles. Her voice is finely suited to the music and she sang and acted with convincing fervor."

THE HERALD, Jan. 15:

"Rosa Ponselle sang Santuzza for the first time here. Her essay of the part was one of the most praiseworthy achievements of her operatic career. There was a truer dramatic ring in her tones than there has been in any of the older operas. Miss Ponselle must be credited with sincerity in her impersonation."

THE GLOBE, Jan. 15:

"The new Santuzza was dressed like the village belle, a fact that did not prevent her from acting with due energy and singing with a great deal of fervor."

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JOHN BROWN, President

NOBLE OLD CLASSICS ENCHANT CINCINNATI

Unique Concert Given by the Conservatory Orchestra Under Tirindelli

CINCINNATI, Feb. 3.—Unusual instruments, unusual music, and an unusually well prepared program—this, tersely, describes the concert given by the Cincinnati Conservatory of Music Orchestra, under the direction of Pier Adolfo Tirindelli on Jan. 20. One is so accustomed to listening to the music of the modernists nowadays, that it was something of a treat to hear the classics of the old Italian school of composition of the sixteenth, seventeenth and eighteenth centuries. Only an idealist like Mr. Tirindelli, who is willing to delve deeply into the archives of musical history, would ever unearth so much worthwhile music of the days of long ago, the literature that formed the very basis of all modern composition. Fewer would have the temerity to undertake to drill a student orchestral body until it reached a degree of proficiency when a creditable performance might be expected. Mr. Tirindelli did all of this and his effort stands forth as one of the unique concerts in the history of local musical events.

Accustomed as we are, because of modern means of teaching harmony, to build our compositions perpendicularly rather horizontally, it was a revelation to listen to the beautiful voice leading of the old Italian masters. The overlapping of the voices in the different instruments, skilfully arranged to preserve harmonic significance where needed, seemed to hold new charm when a whole program was devoted to just such works. Then too, it was a rare pleasure to listen to the admirable introductory talk of Thomas James Kelly, who acted as interpreter. Mr. Kelly is an authority on musical topics and he co-operated enthusiastically with Mr. Tirindelli in delving into the history of the Monkorian classics included on the program, with a result most happy. His remarks were both lucid and forceful and his method of delivery inspiring.

The program opened with the Concerto Grosso, in D Minor, for string orchestra, by Antonio Vivaldi (1680-1743). Then followed three arias from the operas, "Euridice," by Jacopo Peri (1569-1625), "La Rosaura," by Alessandro Scarlatti (1712-1734), and "Adriano" by Andrea Bernasconi (1712-1734) admirably sung by Mrs. Clarence J. Broeman, contralto.

Dorothy Richard then played the Concerto in E Minor by Pietro Nardini (1722-1793). She displayed excellent technique, a warm full tone and sym-

pathetic understanding. The Trio for two violins, 'cello and clavicembalo, by G. B. Pergolesi was played by Hazel Jean Kirk, Dorothy Cohn, Claudia Peck and Master Leo Polskee. A Suite of dances and airs for harp and clavicembalo followed, taking in the Balletto of Simon Molinaro (1750), Gagliardo of Vincenzo Galilei (1533-1600), and a couple of sixteenth century numbers, composers unknown. Carl Wunderle played the aria "Plaisir d'Amour" by Martini, arranged by Mr. Tirindelli for the viola d'amour. The orchestra closed with the overture from the opera "La Vestale" by Spontini.

The conservatory auditorium was too small to hold the vast crowd that desired to hear the concert and there have been numerous requests for repetition, owing to the unusual character of the program. W. S. G.

May Peterson Admired in Utica

UTICA, N. Y., Feb. 2.—A lovely voice and charm of manner conspired to make May Peterson's appearance here under the auspices of the Philharmonic Society a rare pleasure. Aside from the arias, "Voi Che Sapete," from "Le Nozze di Figaro," and the air *Momus* from Bach's "Phœbus and Pan," her program comprised lyrics of high musical quality. One of the features of her appearance was her habit of setting forth the argument of those of her numbers which were sung in a foreign tongue.

Cecil Arden a

Favorite with the Canadians



Cecil Arden, Contralto of the Metropolitan, in Baltimore

January was a busy month for Cecil Arden, contralto, of the Metropolitan Opera Company. The accompanying photograph was taken just after her appearance as soloist with the Baltimore Symphony in Baltimore on Jan. 9. On Jan. 26 Miss Arden made her first appearance in Canada as soloist with the Ottawa Symphony. She sang the aria, "Lieti Signori," from "The Huguenots," and a group of five songs with such success that she may become a favorite with Canadian audiences. She had to give many encores. The Duke and Duchess of Devonshire and Lady Minto, with a party from Government House, occupied three boxes. At the close of the concert the distinguished guests thanked Miss Arden in person for the pleasure her singing had given them.

ILLINGWORTH HEARD AGAIN

Sings Schubert's "Winterreise" in English at Third Recital

Nelson Illingworth, bass, gave his third recital in Aeolian Hall on the evening of Feb. 3, offering Carl Loewe's "Archibald Douglas" and Schubert's entire "Winterreise" in English translation, some of which was his own work.

The Loewe ballad is not one of the most interesting of the works of that prolific composer, but it is a number of varied moods which Mr. Illingworth negotiated in his individual style to the satisfaction of his audience.

The "Winterreise" is a long and very trying work for any singer, especially as the songs are not of equal value. Mr. Illingworth made especially interesting "Die Krahe," "Die Post" and "Die Nebensonnen." Before beginning the cycle, Mr. Illingworth made a short speech about the work, which added considerably to the pleasure of hearing it.

Garden, Van Gordon and Rubinstein Give Biltmore Musicales

Soloists at the Biltmore Friday Morning Musicales on Feb. 4 were Mary Garden, soprano; Cyrena Van Gordon, contralto, and Arthur Rubinstein, pianist. Miss Garden offered an aria from "Bohème" and two song groups, in one of which she was assisted by Gutia Casini, 'cellist. Miss Van Gordon offered two groups of songs in English, and Mr. Rubinstein a group of Chopin and one of Liszt compositions. Miss Garden after her first number gave as encore the Habanera from "Carmen" and "Comin' Through the Rye." After the second group she sang Cowen's "Snowflakes." Isaac Van Grove was accompanist for Miss Garden and Charles Gilbert Spross for Miss Van Gordon.

At her New York recital on Feb. 12, Mabel Garrison, soprano of the Metropolitan Opera Company, will sing from MS. Jacques Wolfe's "My Love Is Parted from Me."

What Famous Musicians Say of

GIULIO SILVA

The Eminent Italian Teacher of Singing, Maestro di Canto at the Royal Academy of St. Cecilia, Rome, who is coming to

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PUCCINI:

"Mr. Giulio Silva, who brings you this letter, should not need any introduction but it is a pleasure for me to present to you a musician whose fame as a scholar and a teacher of the art of singing is widespread in Italy and is also known in other countries through his books on this subject."

CASELLA:

"Mr. Giulio Silva is one of the very few—if not the only—Italian teacher of singing who has also the most profound qualities of vocal technique, musicianship and general culture."

GRADENIGA:

"I appreciate very much Mr. Silva's ability and value, and can testify to the excellence of his teaching, having heard many of his pupils sing. To the highest gifts as a teacher he adds a broad musical culture, artistic talent of the highest class and a deep knowledge of anatomy, physiology and hygiene of the vocal apparatus."

PEROSI:

"Mr. Silva goes to America to present to the great public of the United States the art of Italian bel canto. His work on this subject has brought him fame and I cannot speak too highly of this distinguished artist who is an honor to our Italy."

BOSSI:

"I am very glad to assure you that Professor Silva is undoubtedly one of the best masters of singing in Italy."

Letters of appreciation have also been received from Zuelli, Pizzetti, Gallignani, Malipiero, Mancinelli, and others

Appointments may be made now to sing for Mr. Silva after March 1st by applying to
THE DAVID MANNES MUSIC SCHOOL, 157 East 74th Street; Telephone: Rhinelander 0010.

SAINT-SAENS:

"I wish you with all my heart all the great success you deserve and which you cannot fail to gain."

CONSOLO:

"As a man he is charming and as an artist he is certainly one of the few representative singing teachers of Italy."

BUSONI:

"I have the pleasure in introducing Mr. Giulio Silva who, in his own country, where he enjoys a well-earned and high reputation, is considered one of the prominent artists and teachers of singing. I congratulate you upon the chance of having secured Mr. Silva's abilities for the benefit of your institution."

RESPIGHI:

"Mr. Silva is a great master of singing and a profound student of his art. He is also the author of books on musical and aesthetic subjects and adds to a large culture a great talent. He will bring to America our great bel canto method and the brilliant results which he is sure to obtain will be an honor for us Italians."

MOLINARI:

"He is an artist who has acquired great celebrity through his deep study of the art of singing and the marvelous results of his teaching. I am sure that America will appreciate the value of this distinguished teacher for the honor of our country."

JASCHA HEIFETZ

HAVING achieved a series of violinistic triumphs unprecedented in England, will play in Australia from May to September.

He returns to America in October for the entire season 1921-1922.



London Times

"HIS PLAYING IS SIMPLY FINAL — THERE IS NOTHING MORE TO BE SAID"

London Herald

"I DOUBT IF ANY MAN LIVING HAS EVER HEARD HIS EQUAL"

Westminster Gazette

"HEIFETZ'S PLAYING IS PROBABLY THE SMOOTHEST AND MOST POLISHED, THE MOST EXQUISITELY REFINED, AND MOST SUPERLATIVELY FINISHED WHICH HAS EVER BEEN KNOWN. HIS PLAYING OF THE BACH CHACONNE FOR EXAMPLE WAS UNSURPASSABLE."

Time and Tide:

"IT MAY BE DOUBTED WHETHER SUCH SUSTAINED PERFECTION OF PLAYING IN A LONG AND COMPLICATED WORK (ELGAR'S CONCERTO) HAS EVER BEEN PARALLELED AT THE PHILHARMONIC IN THE WHOLE OF ITS LONG EXISTENCE."

Manchester Guardian:

"THE EXECUTION OF MR. HEIFETZ SURPASSED IN ITS MAGICAL BEAUTY EVERYTHING THAT COULD POSSIBLY HAVE BEEN CONCEIVED."

London Star:

"AFTER HEIFETZ PLAYED THE ELGAR CONCERTO AT THE PHILHARMONIC CONCERT THERE WAS A SCENE SUCH AS IS RARELY WITNESSED IN A LONDON CONCERT HALL."

Burnley News:

"HE IS THE GREATEST VIOLINIST IN THE WORLD. THE LAST WORD IN VIOLIN MASTERY."

London Observer:

"HIS PLAYING WAS A MIRACLE OF SKILL AND BEAUTY."

Jewish Chronicle:

"HEIFETZ CONTINUES TO PASS FROM TRIUMPH TO TRIUMPH. EVERY RECITAL HAS BEEN PACKED TO OVERFLOWING."

Liverpool Post:

"HEIFETZ ACHIEVED A DAZZLING DISTINCTION. HE DELIGHTED AND ASTOUNDED."

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Steinway Piano

Apathy Drawing Us Back Under Foreign Domination, Says Sowerby

Young Chicago Composer Urges Us to Declare Our Freedom—American School Bound to Reflect Mechanical Age—Against Founding Our Music on American or Negro Songs

CHICAGO, Jan. 28.—“The danger menacing American musicians is foreign domination. We must be free to develop American music as an expression of American ideals, and not be continually expected to pour our ideas into ready-made molds of old-world manufacture.”

This is the opinion of Leo Sowerby, composer and pianist, who insists that the new-found freedom of American composers must not be jeopardized by again submitting to foreign domination.

“Up to the present the development of distinctly American music has been hampered by the foreign, and to a large extent German, propaganda waged so strongly all over the country,” said Mr. Sowerby.

“The German professors and teachers, and the Americans who have learned their music entirely from foreign sources cling tenaciously to their ideals, and have prevented the development of anything truly national. They have kept us bound to a foreign cart. The war liberated us, but we are going to allow ourselves to drift lazily back, if the apathy of the American musical public cannot in some manner be checked.”

“The musical public is just as much to blame for the non-recognition of American music as some of our professors. However, we American composers must stand or fall on our merits, and cannot claim indulgence simply because we are Americans. But it is only recently that we have even been allowed the opportunity to fall. For we have nearly always been obliged to submit our works



Photo by Moffett

Leo Sowerby, Young Chicago Composer

to people who have other and foreign ideas as well as ideals.

“All American composers owe a debt of gratitude to a man like Frederick Stock, for his broad-minded and far-seeing attitude, and for what he has accomplished for the recognition of American music.”

Mr. Sowerby does not align himself with the ultra-moderns.

“There are two or three groups of modern composers,” he says. “There is, for instance, the group of utter radicals, of sensationalists, whose little vogue is rapidly passing. They have added nothing

that the world needs, for they have no sound foundation for their work.”

“Then there is the group that is governed by general historic traditions of music. Most of the modern Frenchmen, Percy Grainger, Cyril Scott, and the whole modern English school, as well as most of the sincere American composers belong to the group that roots itself firmly in tradition. Their work is not different basically from that of the old school. If it were, I wouldn't think it had the right to exist.”

“Our mechanical and commercial age, however, is bound to be reflected in our music. It is more involved, yet far more free than the older music.”

Mr. Sowerby takes issue with those who wish to tie our music to Indian and Negro themes, and make them the fundament for a distinctively American music.

“Neither Indian nor Negro themes can be the basis of the best music,” he says. “The former are themes of a savage race that is gone. The compositions based on Indian themes suffer when the melodies are trapped out in a set of unrelated harmonies, for they are no longer natural. We all know that the accompaniment to these really beautiful primitive melodies, when there was any, was designed to be purely rhythmic.”

“It is very difficult to say what the exact basis of typical American music is. There cannot well be a folk-song basis, for America is a conglomerate mass in

which there exists nothing akin to a folk expression. This mass is beginning to fuse, and is dominated by a spirit of hopefulness, cheerfulness, and good-will, which is often boisterous and rather uncouth. This ‘up-and-coming’ note is typical of American music, and expresses to my mind, the spirit of the race.”

“Jazz is a truly American product, a definite American expression, and whatever its merits may be, it has certainly taken hold of the people, and therefore deserves a goodly amount of respect. That kind of music is entitled to some attention from our composers, though we realize it is in a very crude state at present. I like it, if it is clever. In the really joyous freedom of jazz music lies its lesson for composers. But it needs very thorough pruning and refining, and needs the hand of an artist to shape it into a real expression. It has to be translated from the gutter into something nobler. Nevertheless jazz is a rollocking, happy-go-lucky expression of life.”

“To leave the subject of jazz, there are a good many American composers who are really expressing American ideals in music. Among these are Charles Griffes, who so unhappily died, and is now having a wide recognition. Others are Arthur Shepherd, Eric DeLamarter, John Alden Carpenter, Henry Gilbert, Carl Engel and John Powell, but this list is by no means complete.”

MARGIE A. MCLEOD.

AUSPICIOUS RECITAL DEBUT BY MR. BENTON

Young New York Baritone Applauded in Diversified Song Program Given in Aeolian Hall

In the creditable song program which Roderick Benton, a New York baritone, gave in Aeolian Hall Monday afternoon were songs of Schubert, Brahms, Tchaikovsky, Rubinstein, Jensen and Grieg, all sung in English; the Serenata from Mozart's “Don Giovanni,” “Eri Tu” from Verdi's “Il Ballo in Maschera,” and Scarlatti's “Gia il Sole dal Gange” in Italian, and present-day lyrics by Spross, Cameron and Homer in the vernacular.

The young singer disclosed a voice of excellent quality and considerable flexibility, which could be made more thoroughly satisfying if the tone were better supported and used with more variety of expression. The Scarlatti air, with which he began the program, was

commendably sung, as was Jensen's “O Stay Thy Passing, Golden Moments.” Homer's “Sing Me a Song” and “House That Jack Built” were particularly well liked. There was much applause also for the song, “Major and Minor,” by Charles Gilbert Spross, the baritone's accomplished accompanist.

Sokoloff Forces' N. Y. Concert Sunday

The Cleveland Orchestra, Nikolai Sokoloff, conductor, will give its first New York concert at the Hippodrome, Sunday night, Feb. 13. Margaret Matzenauer, contralto of the Metropolitan Opera, has been engaged as soloist. Another assisting artist will be Mishel Piastro, violinist.

Martin Lisan, a young Philadelphia pianist, gives a New York recital Feb. 20, in the Town Hall.



Louis Graveure

Season 1921-1922

Opening Concert in the Auditorium, Civic Center, San Francisco, Cal., Sunday, January 8th, 1922. On this tour Mr. Graveure will visit the principal cities of the U. S. and Canada.

How Great Is Graveure?

This question is always sure to invite warm discussion. There are those thoroughly competent to judge who declare that Graveure is the greatest concert artist in the entire world. Certainly no artist of either the old or the new school ever displayed more of the grand manner on the stage than Louis Graveure, nor possessed a voice of more lovely, velvety quality or had a better grasp of musical style, or such perfect diction and enunciation in English, French, Italian and German songs.

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HEADLINES

tell the story of the triumphant return
of the Metropolitan Idol

LUCREZIA BORI

Press and Public in Joyful Demonstration
When Popular Favorite Appears
After Absence of Six Years

BORI TRIUMPHS IN RETURN TO OPERA

Spanish Soprano in "La Boheme" at Metropolitan Shows
She Has Regained Full Powers
—Is Given a Big Ovation

By MAX SMITH

LUCREZIA BORI, beloved little Spanish soprano, returned to New York last night in full possession of her powers. Facing an audience that packed the Metropolitan Opera House from pit to dome, standing room included, she sang the Mimi of "La Boheme" in a way that stilled all misgivings and evoked frenzied demonstrations of approval.

Senorita Bori made her last previous appearance here on April 19, 1915, in the title part of Mascagni's "Iris." For years her vocal cords were impaired, following an operation. Rumors had it that she might never recover.

There was something peculiarly touching in seeing this young woman, so delicate, so graceful, so ingratiating, coming into her own once more.

Perhaps she had tears in her eyes after the first act when she was given an ovation such as has been accorded to few singers in recent years. Certainly some of her admirers did.

It is still a voice of fine-spun texture. But, if anything, it seems more limpid, more pure, more crystalline than of yore. Always the tone carries despite its lack of volume; carries by reason of its concentrated and pointed resonance.

In the first act Miss Bori showed no

signs of nervousness. A few measures of the "Mi Chiamano Mimi" aria gave assurance to her most sceptical auditors. She sang that familiar "Racconto" with naive charm and pathos, accompanying her vocal interpretation with play of mien and gesture always significant, always suggestive, always appropriate. Again and again she had to bow to the thunder of applause.

A veritable triumph for Senorita Bori from beginning to end; and after the final curtain the kind of demonstrations that usually are reserved for the season's farewells, and then are accorded only to such "stars" as Geraldine Farrar or Caruso.—*New York American.*

Operagoers Greet Miss Bori After Six Years' Absence

Spanish Soprano, Returning
as Mimi in "La Boheme,"
Gets Tremendous Ovation;
Voice Retains Its Beauty

—N. Y. Tribune.

MISS BORI ACCLAIMED ON RETURN TO OPERA

Spanish Soprano Sings in "La Boheme" at Metropolitan—
Her Voice Unchanged.

—N. Y. World.

BORI SINGS MORE BEAUTIFULLY THAN BEFORE IN "LA BOHEME"

Soprano Has Triumph on Her Return to the Metropolitan
as Mimi

—N. Y. Herald.

Miss Bori Is Available This May and
Next Season for Concerts and
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NAMARA



Appears With National Symphony Under Mengelberg

A Press Comment
**"Willem Mengelberg Directs
 National Symphony in Pro-
 gram at Armory with Bril-
 liant Success—Mme.
 Namara Sings and Delights
 the Assemblage."**

"William Mengelberg, a distinguished visitor from Holland who came to America to act as guest-conductor of the National Symphony Orchestra, directed Artur Bodanzky's musicians in a program last night at the new Armory. The event was the fifth in the Yonkers Artists Series. Mme. Marguerite Namara, soprano, was the soloist.

Mme. Namara Pleases

"Mme. Namara is among the foremost of the younger group of soprano soloists. Hearing her last night it was easy to see that her progress is along natural lines on a sure foundation, and to believe that she, in the not distant future, will attain to a place among those of the first prominence in popular favor. She has voice, youth, appearance and a platform manner of distinction among her resources. In opera, when her opportunity comes in the form of a role which she will find to be in perfect sympathy with her talents and which she may identify peculiarly with her own name, she will be found ready.

"Mme. Namara first sang the recitative and aria from Mozart's 'The Marriage of Figaro,' 'Deh vieni non tardar.' From the first note, her voice was revealed as one of substance and sustained beauty throughout its range. This music makes but few demands upon the upper voice, but it serves splendidly to reveal the qualities of the lower registers. Mme. Namara made the number one of appealing beauty.

"The orchestra played the instrumental accompaniment with Mr. Mengelberg leading. The combination of a symphony orchestra and a beautiful voice is not too frequent, and the effect was to give added attractiveness to a program that was, in many respects, the most enjoyable of those that have been given in this series.

"The soprano's succeeding offering was a group of songs, varied in style and culminating in two songs that are among the first in popularity, Musetta's song from 'La Bohème' and the Waltz Song from 'Romeo and Juliet.'

"Mme. Namara sang the latter from the piano stool, playing her own accompaniment. The novelty of a solo singer playing for her own voice added not a little to the entrancing melody.

"It was an original touch of a kind which, when not a mere display of eccentricity, may be employed by an artist to create a personal following among people who like what is popularly known as personality.

"The singer also displayed consideration for her audience in announcing the names of the songs she gave as encores. Besides the numbers mentioned she sang Grieg's 'Le Reve,' Marcial's 'Twickenham Ferry' and 'Comin' Thro' the Rye.' The songs gave her opportunity to use her upper voice. It has power and beauty and is without a trace of harshness at its highest altitudes."—*The Yonkers (N. Y.) Herald*, Jan. 28, 1921.

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Aeolian Hall, New York

DR. DANN TAKES LEAVE OF ITHACA

Pennsylvania's New Director of Music Says Farewell to Chapel Choir

ITHACA, N. Y., Feb. 5.—Gounod's "St. Cecilia" Mass was sung by the Sage Chapel Choir of Cornell University, Jan. 30. For eighteen years this choir has been directed by Professor Hollis Dann, and under his skilled leadership it has reached a high degree of artistic excellence. The latest appearance was the occasion of Dr. Dann's farewell as leader, and the chapel was crowded to the doors. The choir of ninety-six voices was assisted by the chapel orchestra.

Dr. Dann is now taking up his work as director of music for Pennsylvania. The Department of Public Instruction, of which Dr. Thomas E. Finegan is the head, plans to revise the curriculum and have music take its place as a major subject. Dr. Dann is to have several

assistants, and his headquarters will be in Harrisburg, where he will open an office next October, in the Capitol.

This year Dr. Dann will make a survey of the music in the thirteen normal schools of the State, and will investigate the methods of teaching music in the larger cities. After visiting Philadelphia, he will start on a tour of the Western States, to study the development of school music throughout the country. He expects to reach the Pacific Coast in March and will speak in many cities on his way. This trip will also include a week in St. Joseph, Mo., where the Music Supervisors' National Conference will be held early in April. Dr. Dann was president of this body during the year, 1919-20. He has spent many years in the practical work of public school music teaching, is a well-known writer on musical subjects, and is one of the foremost authorities on school music education.

Prof. James T. Quarles, University organist, will be acting head of the music department at Cornell during the remainder of the college year. E. S.

STELLAR ARTISTS ADORN BRIDGEPORT CALENDAR

Kreisler Plays to Crowded House—Toscanini Has Rousing Reception—Plans for Junior Symphony

BRIDGEPORT, Feb. 4.—Fritz Kreisler thrilled a crowded house in recital, at Poli's Theater, Jan. 30. He was given ovations several times during his program, and his reception when he first faced the audience was demonstrative. His program was, as usual, a finely balanced one. Carl Lamson, a pianist of exceptional ability, accompanied. The concert was under the direction of Rudolph Steinert, of New Haven.

Toscanini and his orchestra made their appearance at Poli's Theater before a comfortably filled house, Jan. 23. The conductor was given a rousing reception. The program was greatly enjoyed, the most pleasing number being De Sabata's "Juventus."

Dr. G. E. Conterno, director of the Bridgeport Symphony and the Harvey Hubbell, Inc., Concert Band, is organizing a Junior Symphony orchestra for the city's younger musicians. The great success of the Senior Symphony's first concert assures the continuance of this institution, and rehearsals are being held for the next concert. It is felt that a junior orchestra should be formed, not only to give expression to the ability of the younger musicians, but to train and develop material for the larger organization. Dr. Conterno will direct the junior body.

Mrs. F. B. Granniss arranged a musical program given Jan. 29, in the Y. W. C. A. rooms, in conjunction with the meeting of the Bridgeport Outdoor Theater committee.

Members of the Wednesday Afternoon Musical Club were entertained at the home of Mrs. F. R. Silliman, Jan. 26, at the first of the two members' concerts. The program was arranged by Mrs. James T. Rourke. Alma Rosen, one of the younger members of the club, offered several of her own vocal arrangements. In addition to piano talent she has a voice of much charm.

Winslow Rouse, boy soprano of Trinity Church, Boston, was the soloist at a meeting held in the Y. M. C. A. rooms, Jan. 23.

The Business and Professional Women's Club rooms were the scene of a pleasing musicale, Jan. 30, following the Kreisler concert. Those taking part were Pearl Talmadge, reader; Deborah Deane, contralto; Viola DeWolfe, mezzo-soprano and Wesley Goulding, pianist.

Jennie Margaret Hawley presented her piano pupils in recital at the Stratfield, Jan. 29. Assisting was Theresa Hoyt, soprano, of Darien, who sang two groups of songs. E. B.

Artists Give Lecture-Recital for Century Club of Scranton, Pa.

SCRANTON, PA., Feb. 3.—The music department of the Century Club heard Harold Vincent Milligan of New York, assisted by Eunice Berry and John Burnett, in a lecture-recital, "Pioneers in American Music," Tuesday afternoon, Feb. 1. Mr. Milligan spiced his lecture with delightful bits of humor in telling of the work of Francis Hopkinson. Mr. Burnett sang four of these early songs, "My Days Have Been So Wondrous Free," "O'er the Hills," "The

Garland" and "My Generous Heart Disdains." Stephen Foster's "Jeanie with the Light Brown Hair," "Katy Bell," and "Suwanee River" were given by Miss Berry. Mr. Burnett sang a folk-song group by Lieurance, Burleigh and Guion. Miss Berry closed the program with songs of contemporary composers. Louis Baker Phillips was the accompanist. C. P. S.

LA SCALA AT ROCHESTER

Russian Musicales and Concert by Quartet Among Other Events

ROCHESTER, N. Y., Feb. 7.—La Scala Orchestra with Toscanini, conductor, played to a large audience at Convention Hall last evening, under the local management of James E. Furlong. The program, of generous length, was interesting and included Beethoven's Fifth Symphony and two numbers new to Rochester audiences, Debussy's "Iberia," Suite No. 2, and Respighi's "Fountains of Rome." They were both well received especially the latter. Another

event was a fine Russian music recital given on Tuesday morning, Feb. 1, by members of the Tuesday Musicales. Mrs. B. F. Dunn, soprano, assisted at the piano by Laura Wilbur Remington; Mrs. Irene Ingmire Hollis, contralto, with Alice C. Wysard at the piano, and Dorothy and Margaret Gillette, pianist, contributed the program which drew a large audience to the Seneca Hotel ballroom.

The Kilbourne Quartet gave a recital at the hall of the Institute of Musical Art Thursday, Jan. 27. The cellist, Gerald Maas, was heard in several numbers. The quartet is playing better than ever before and it attracts many music-lovers to its recitals.

Daniel Gregory Mason gave an interesting lecture on "The Listener's Share in Music" at the University of Rochester, Jan. 29, at the hall of the Institute of Musical Art. Mr. Mason illustrated his talk by playing a number of compositions, including some of his own works. M. E. W.

Florence Macbeth Appears in Boston Series

BOSTON, Jan. 31.—Florence Macbeth, soprano of the Chicago Opera Association, was the attraction at the Boston Athletic Association's concert yesterday afternoon, where an overflow audience did marked honor to the visiting artist by way of hearty acclaim. Miss Macbeth's offerings, her pleasing personality and her power of vocalism were all attuned to an afternoon of rare delight for her auditors. She was generous in her encores and sang songs of the lighter vein, which pleased immensely. The Boston Symphony Ensemble, A. Vannini, conductor, gave a program of orchestral pieces with its wonted skill. George Roberts accompanied tactfully. W. J. P.

Levitzi Gives Recital in Troy

TROY, N. Y., Feb. 4.—Mischa Levitzki gave a piano recital last night in Music Hall, the occasion being the third of the series of Chromatic Club concerts. His program included three Chopin numbers and works by Brahms, Moszkowski, Tchaikovsky and Strauss. W. A. H.

Brilliant Success of

CARMELA PONSELLE

Mezzo Soprano

As Soloist with Orpheus Club at Springfield, Mass., January 10th



Photo © Lumiere

matic fervor and beauty of tone. She later displayed the opulent fulness of her voice notably in the 'Habanera' from 'Carmen,' which she sang for her final encore. In addition to the aria, she gave two groups of songs in which she proved her ability to sing well music which covered a wide range of emotional effects."

The Springfield Union, Jan. 11:

"Miss Carmela Ponselle, an ample and comely picture of platform graciousness, in a jet black gown, sang her numbers in a manner to leave little doubt that she is likely to instantaneously make a wider circle of musical friends than will her more distinguished sister. Her voice certainly possesses great warmth and lyric coloring. Criticism was quite disarmed by her dramatic singing of the bewitching 'Voglio Danzar' song of coquetry, which Bizet makes his heroine sing to the luckless Don Jose.

"Hearing this, made one realize what a loss the operatic stage has sustained in Miss Carmela's recent decision to abandon it entirely and devote herself to concert work. Any artist who can sing Mana-Zucca's 'I Wish Ye the Top o' the Mornin'' and Frank La Forge's welcome 'To a Messenger' as charmingly as she did last night, could thaw the most cold-hearted concert crowd."

L'Eco, Springfield, Mass., Jan. 14th, 1921:

"The concert given Monday evening at the auditorium by the Orpheus Club, under the direction of John Bishop, was sold out. Much interest awaited the presence of Carmela Ponselle, especially after hearing the qualities of her sister, Rosa, who is now one of the much admired artists at the Metropolitan Opera House. With the divine singing of Carmela Ponselle she doesn't need the assistance of her sister's name. Monday evening, her rich voice was heard above the chorus of 144 voices. Carmela sang with dramatic fervor and with great quality of tone, the aria of 'Mio Fernando' from 'La Favorita,' and with fullness of voice and inimitable grace, she also sang the 'Habanera' from Carmen, and other songs that delighted the public which applauded incessantly."

The Springfield Daily Republican, Jan. 11:

"Much interest was felt in the appearance of Carmela Ponselle by all who had heard her more celebrated sister, Rosa. That she does not need to shine in reflected glory she disclosed in her opening number 'O mio Fernando,' from Donizetti's 'Favorita,' which she sang with dra-

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Polished Production of "Robin Hood" Rejoices Syracusans



Scene From "Robin Hood," Produced by Knights of Columbus in Syracuse Under Direction of Milton Aborn

SYRACUSE, N. Y., Feb. 1.—"Robin Hood" was given here this week at the Empire Theater by the Knights of Columbus, under the personal direction of Milton Aborn. This was the most pretentious and successful amateur production ever attempted in Syracuse. It was difficult to realize that it was given by amateurs, so polished was it in every detail, the results obtained by Mr. Aborn being little short of miraculous. The enthusiasm and earnestness of the performers stirred the audience and

held their interest to the very end. They showed clearly the careful training of a master hand and to Mr. Aborn is due the credit of so finished a production.

The singers were all chosen from the Catholic choirs of the city and the chorus of 100 voices admirably trained by Harry L. Vibbard, professor of organ and piano at Syracuse University. J. Clancy Hopkins as *The Sheriff of Nottingham* was the outstanding figure and easily dominated in voice and action. Loretto Rogers as *Maid Marian* was pleasing to the eye and sang with pure tone and good diction. She was at her

best in the first act in which she was charming. Mrs. Pauline Hundshamer was a most appealing *Annabel*, absolutely lacking in self-consciousness and possessing a voice of great beauty. Anna Reschke, who sang *Allan-a-Dale*, has a rich contralto voice; she was obliged to repeat the ever-popular "O Promise Me."

George Millert, one of the leading tenors of the city, alternated with Francis Kinney as *Robin Hood*. He has a voice of sympathetic quality and power and was excellent in his part. Mr. Kinney has a pleasing tenor voice of wide range. Others in the cast were Bernard

Sisson as *Little John*, Alexander La Palm and Edward Dossert as *Will Scarlet*, F. A. Albino as *Friar Tuck*, Rose Hall and Margery Storms as *Dame Durdan*, and Clarence Marley as *Guy of Gisborne*, who deserve special mention. The principals all sang with confidence and an apparent lack of nervousness.

The success of this undertaking should encourage Syracuse to have its own permanent opera with Milton Aborn as general manager and Harry L. Vibbard as musical director. The Knights of Columbus are to be congratulated on their achievement. L. V. K.

CHARLESTON HEARS LOCAL ENSEMBLES AND VISITORS

Musical Society Presents Chamber Music—Friedman and Zimbalist Appear in Recitals

CHARLESTON, S. C., Jan. 29.—Five local members of the Charleston Musical Society gave the second Concert Intime of the Sunday afternoon series. John Koster, first violin; Louis Abrash, second violin; Tony Hadgi, viola, and Maud Gibbon, cello, played the Mozart Quartet in G admirably. This was followed by the Finale of the Dvorak, Op. 96. The program closed with the Jadassohn Piano Quintet, Op. 70, in which Martha Laurens Patterson again gave ample proof of her ripe musicianship. Her reading was fraught with the loveliest of tonal colorings.

Ignaz Friedman lately made his second appearance in this country in Charleston, under the auspices of the Charleston Musical Society. His program was practically a repetition of that given at his New York debut with the exception of the first number, the Bach-Busoni Chaconne, splendidly played. The third group consisted of the pianist's own arrangement, two delightful Gaertner Waltzes, followed by the familiar Liszt "Liebestraum," which lost its hackneyed aspect under Friedman's magic touch. As to the "Tannhäuser" Overture with which the program closed, Friedman's playing of it can be described as colossal. Many encores were added to the program.

Zimbalist came on Jan. 16, for a Sunday afternoon recital in the series of the Charleston Musical Society. The program was not happily chosen, and at first the applause was rather perfunctory. No one, however, could withstand the art of this great violinist and before the recital ended the audience was enthralled and demanded encores at the close of the concert.

The Musical Art Club formally opened its new and attractive quarters on Jan. 18, with a program of old songs given by local members in the form of solos, duets and quartets. The work of Richard Voigt, tenor; Lee Holmes, baritone, and the quartet, composed of Miss Baker, soprano; Mrs. Jones, alto; Richard Voigt, tenor, and Frank Myers, bass, was particularly good. M. W. G.

LOUISVILLE HONORS NATIVES

Works by Local Composers Acclaimed at Werrenrath and Chorus Concerts

LOUISVILLE, KY., Feb. 3.—It may have been merely coincidence or it may have been design that the two concerts of the week should feature the genius of four Louisvillians. At the Werrenrath concert at the Holy Rosary Auditorium, on Friday evening, the baritone offered Josephine McGill's setting of "Duna" and one by Rosalie Housman of "Tides" by Cale Young Rice. The Male Chorus concert of Thursday, given at the auditorium of the Boys' High School, gave first publicity to Carl Shackleton's arrangement for male voices of his well-known song "Oh Mother-my-love," as well as the inspiring poem "Possession" by Mrs. Kalfus Kurtz Gusling, to which Clough-Leigher has written the music. Each of these concerts was given before a capacity audience and elicited the heartiest applause, that of Werrenrath taking the form of an ovation for himself and Harry Spier, his accompanist,

who contributed two numbers to the program.

The concert of the Male Chorus, under the baton of Carl Shackleton, was without question the most artistic that organization has ever given. The soloist was R. Inman Johnson, baritone, who sang two groups of songs in a highly satisfactory manner. The efficient accompanist for the club is Florence Blackman. H. P.

Leonora Sparkes in Wilmington Series

WILMINGTON, DEL., Jan. 27.—Leonora Sparkes, lyric soprano of the Metropolitan Opera forces, won her audience at the second of the Thursday afternoon recitals in the Hotel du Pont, this afternoon. She sang four groups, each of which was encored. The first embraced old songs of the Italian school; the second, French and Italian; the third and fourth, an admixture of Scandinavian-Anglo-American. Her two operatic arias, "Vissi d'Arte" from "Tosca" and *Musetta's* Waltz from "Bohème," won her most applause. Roger Deming proved an able accompanist. T. H.

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VOICE ARTISTRY PERSONALITY

"Following in the footsteps of Max Alvary, Jean De Reszke, Tamagno, Caruso."

VOICE

"He has a powerful voice, clear, vibrant, resonant in the high notes and of wide range, but always under perfect control."

—Earnest E. Colvin,
—St. Louis Star.

"In these offerings the baritone quality of Hand's voice found full recognition and enabled the cognoscenti in his audience to predict a great future for him in that he was following in the footsteps of all the great tenors from Max Alvary, Jean De Reszke, Francesco Tamagno and Enrico Caruso."

—Richard Spamer,
—Globe-Democrat, St. Louis, Mo.

"It is here that John Hand produced his best effect by a considerable warmth of tone and careful yet free diction."

—Richard Spamer,
—Globe-Democrat, St. Louis, Mo.

"He has a good voice, that includes a good, big high B flat."

—Albert C. Wegman,
—St. Louis Times, St. Louis, Mo.

"At the Threshold of his Career and with such a voice, he can go as far as he likes. . . . With so magnificent vocal organ. . . . In which his superb tenor voice had a fine chance."

—Springfield Republican,
—Springfield, Mass.

"John Hand has a perfectly clear and colorful lyric tenor voice of wide range. . . . A certain limpid quality uncommon even among lyric tenors."

—Earnest Newton Bagg,
—Union, Springfield, Mass.

"There is not only a 'golden' quality as some critics have said but there is a liquid note—something exactly like and yet finer than the ripple of a stream. There is all of the inspirational charm of the water's music, and the much finer appeal that comes from a human voice under the direction of a human head and heart."

—Lida Keck-Wiggins,
—The Sun, Springfield, O.

"In which the singer's voice disclosed many lights and shadows, many real treasures of melody."

—Springfield, O., Sun.

"He possesses a rich tenor voice of unusual quality."

—Washington, Observer.

"Mr. Hand has a voice of unusual volume, whose quality is not lost in a voice of color and warmth of tone. . . . He revealed to his audience an unusually fine tenor voice, which was especially remarkable for its sweetness and power."

—Standard-Sentinel,
—Hazleton, Pa.

"The singer's style and rich quality of his voice, caused a pleasant sensation."

—The Dispatch,
—York, Pa.

"John Hand has a lyrical tenor voice pure and extraordinarily sweet in tone. He made a great hit and his audience could not get enough of him 'and his songs.'"

—The Republican,
—Scranton, Pa.

"He combines with great musical sincerity and the highest ideals of his art, a most unusual tenor voice of great power, range and emotional charm."

—Hamilton News,
—Hamilton, Ohio.

"Again displayed the clarion brightness and power of his notes. His operatic numbers were sung with a silvery quality that delighted the audience."

—The Journal,
—Hamilton, Ohio.

"His voice is full, rich and carries with it a dramatic quality which made many of his hearers anxious to hear more of him in Grand Opera."

—Record Republican,
—Washington, Ohio.



ARTISTRY

"And best of all from the viewpoint of a singer who would make a wide appeal he sings with clear enunciation. His Operatic numbers last night were effective, but in songs of sentiment he stirs the emotions of his listeners. He sang Beethoven 'Hymn to Creation' with a religious sincerity that gave it the impressiveness of an anthem."

—Earnest E. Colvin,
—The St. Louis Star

"He is evidently serious about his work and his efforts last evening indicated that he had studied carefully oratorio and ballads as well as opera. . . . He enunciates distinctly and has style."

—St. Louis Times,
—Albert C. Wegman,

"Mr. Hand's closing songs were 'The Crying of Water' and 'Hymn to the Night' by Campbell-Tipton, and his final encore, 'Take Thou This Rose,' which were sung quite fervently."

—Richard Spamer,
—Globe-Democrat, St. Louis.

"Mr. Hand was in splendid voice and he showed its capability in many styles and in varying moods. His particular aptitude for oratorio was well exemplified in the despair of the blind Samson lamenting his 'Total Eclipse,' and in the sublime 'Heavens Are Telling' numbers. His success is marked in the very imaginative music of Campbell-Tipton, two specimens of which 'The Crying of Water' and the 'Hymn to the Night' he declaimed with unimpeachable taste."

—Earnest Newton Bagg,
—Springfield, Mass., Union.

"'Tell Me, Noah! Didn't it Rain' made a hit that will not soon be forgotten. It was called for last night and Mr. Hand sang it no less delightfully than last Spring. He sang for an encore 'When Irish Eyes Are Smiling' in a telling brogue."

—Republican,
—Springfield, Mass.

"For his singing is perfect poetry of sound and is so colorful that it is like also unto painting. . . . The voicing of it was superb—to the singing of these classic lines Mr. Hand brought the whole of his superb art which showed not only perfect mastery of an exceptionally fine voice, but also revealed a refinement of thought and a depth of appreciation rarely combined—to the Italian numbers the singer gave a superlative interpretation. He put into his interpretation much soul, much understanding, much of John Hand, and the result was a piece of very fine art."

—Lida Keck-Wiggins,
—Springfield, Ohio, Sun.

"John Hand is the New American Tenor who sings Irish love-songs like a genuine Emerald-Islander. He is fervently dramatic in the smiling Celtic style, 'with the heart-break all the while'. . . . In the 'Vestibula Giubba' and in the Irish love-song, Mr. Hand won his greatest ovations from the large and discriminating audience."

—Hamilton News,
—Hamilton, Ohio.

"His program was so arranged as to please the most critical and all his numbers were interpreted with a wonderful depth of feeling. His enunciation is worthy of especial mention, the songs requiring special effort were given with exceptional ease."

—Standard-Sentinel,
—Hazleton, Pa.

PERSONALITY

"Lending to the already charming lines and to the lilt of the Celtic melody, a lot of his own personality, in the way he gave them out."

—Springfield, Ohio,
—The Sun.

"Mr. Hand is a man of excellent stage presence and has a personality that wins his audience at once."

—The Journal,
—Hamilton, Ohio.

"He measures up to advantage with many of the present-day concert notables of long-standing reputation and is the enviable possessor of a stage presence and personality which is sure to be a great factor in the success he is achieving."

—Record-Republican,
—Washington, Ohio.

"His magnetic manner and good looks pleased as much as his voice. He is quite as good an actor as singer."

—Hamilton News,
—Hamilton, Ohio.

"He is a young man of most pleasing personality and meeting him was privilege of which many availed themselves."

—Standard-Sentinel,
—Hazleton, Pa.

"In John Hand, the man, they found a magnetic personality and a pleasing stage presence."

—The Dispatch,
—York, Pa.

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MARGARET ROMAINE

Soprano

Metropolitan Opera Company

*Received With Enthusiasm Upon
Her First Appearance in Detroit*

DETROIT FREE PRESS
January 12, 1921

DETROIT TIMES
January 12, 1921

SINGERS DELIGHT
ARCADIA AUDIENCE

Amato, Baritone, and Margaret Romaine, Soprano, Appear at Best in Concert

BY ROY E. MARCOTTE.

Rare indeed have been the occasions when music lovers of Detroit enjoyed such a feast of song as that afforded them Tuesday evening by Margaret Romaine, soprano, and Pasquale Amato, baritone, both members of the Metropolitan forces.

It was Miss Romaine's first visit to Detroit, and the success she scored has not been equalled by any singer during the present concert season. The program she offered was sufficiently diversified and extensive to suit all tastes, including as it did arias in both French and Italian from the best known operas, and a group of lighter songs in English.

Miss Romaine opened her program with the ever popular Jewel song from "Faust," in which the beauties of her voice were at once apparent. Her lower tones are rich and warm and her higher ones clear and true, without a sign of harshness. Moreover, she possesses fine interpretative ability and agreeable dramatic power. Her second number included a group of lighter songs by Fourdrain, Borodine, Deparc and Bemberg.

Mr. Amato's share in the program was all that admirers of this splendid artist have come to expect. His voice has lost none of its resonance and smoothness, and while he has not the range or the bigness of such a singer as Ruffo, he is a consummate artist at all times, his interpretations being notable for the beauty and finish of his style.

In addition to two groups of lighter songs, his program included the well-known Prologue from "Pagliacci," and the Drinking Song from "Hamlet."

Both singers were fortunate in the choice of accompanists, William Tyroler appearing with Mr. Amato and Charles Lurvey with Miss Romaine.

MUSIC

Miss Romaine Scores in a Joint Recital

Few voices of lovelier quality have been disclosed to Detroit concertgoers of recent times than the organ possessed by Margaret Romaine, who made her Detroit debut Tuesday night at the Arcadia in a joint recital with Pasquale Amato.

Miss Romaine, who is of the soprano staff at the Metropolitan, gave delight to her audience by the freshness of her tone, the celerity of her technique and the certitude of her manipulations. It was an unadulterated joy to hear the Jewel song from "Faust" as she presented it in unhackneyed manner and with fine enthusiasm.

She is sure of her duties as a concert singer and has a share of the magnetism so essential in that difficult practice. An added volume, which may come with the years, would make her equipment par excellence.

Mr. Amato, a veteran performer at the Metropolitan, brought a skillful manner to his renditions of a program not perhaps to his entire suiting. He has a meaty baritone of considerable vigor and force, and, tho he attacked the French numbers, which formed so large a part of his program, with a somewhat disagreeable throatiness, he gave his two arias, the Prologue from "Pagliacci" and the Drinking Song from "Hamlet," with practiced ease. He also sang a group of French and a group composed equally of French and Italian songs.

Miss Romaine's section in English, comprising numbers by La-Forge, Hageman, Curran and Rachmaninoff, gave new evidence of the flexibility and clarity of her voice and the excellence of her diction.

Both William Tyroler, who presided at the piano for Mr. Amato, and Charles Lurvey, who accompanied Miss Romaine, performed acceptably.

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Alice Frisca Honored for Her Paris Concert in Aid of Artists



Alice Frisca, American Pianist, and the Medal Awarded Her in Recognition of Her Services to French and Belgian Artists

PARIS, Jan. 25.—For the successful concert which she gave in Paris on Nov. 17 in aid of French and Belgian artists in distress, Alice Frisca, the American pianist, has been presented with a medal by the organization known as "Les Amis des Artistes." The medal was designed by the famous French engraver, Pierre Roche. The inscription on the obverse reads: "L'Art est l'Oeuvre de l'Ame et de l'Homme" ("Art Is the Work of Soul and Man").

HUTCHESON APPRAISED HIGHLY BY BOSTON

Pianist Exhibits Noteworthy
Art in Recital—Local
Ensemble Concerts

BOSTON, Feb. 5.—Unheralded by trumpet, a great and unassuming pianist played in Jordan Hall on Friday evening, Feb. 4. In a season saturated with enterprising pianists, Ernest Hutcheson takes his place among the outstanding high lights of pianistic achievement. The nature of the program revealed the versatility and supreme musicianship of the composer-pianist. It comprised Busoni's transcriptions of Four Choral Preludes by Bach, Beethoven's Sonata in C Minor, Chopin's Fantasie, and four arrangements by the pianist himself—those of Scarlatti's Burlesca in G Minor and Caprice in B Flat, Mendelssohn's Scherzo from "Midsummer Night's Dream," and Wagner's "Ride of the Valkyries."

A wealth of noteworthy characteristics featured the performance. In the matter of technique one would term the pianist's capacities of prodigious proportions. But there were far greater beauties to captivate the auditor. Thorough musicianship and most adequate equipment resulted in interpretations of rare impressiveness. Unprecedented applause greeted the pianist's playing. Four Chopin compositions were played as encores, but they were hardly enough from a pianist with the all-satisfying qualifications of Mr. Hutcheson.

An interesting concert of music for cello and piano was given at Huntington Chamber Hall on Feb 1 by Milo Moise Goldstein, a well-known cellist of Boston, assisted by Hazel Gruppe, pianist, and Cyrus Ullian, pianist.

Under the management of H. B. Williams a program for young people was arranged in Jordan Hall on Saturday afternoon, Feb. 3. Guy Maier played a group of piano solos which he preceded

with brief explanations, and Loraine Wyman sang groups of songs with similar explanatory introductions. The object of these concerts is in no sense educational, it was announced. "It is Mr. Maier's aim to play music which young people can themselves play, and to which they will listen with alert ears." A number of mature persons were present as well as a good-sized audience of younger folk. It is said that young people are the most difficult to play to on account of their naive convictions, likes and dislikes. Both Mr. Maier and Miss Wyman, however, immensely pleased the youngsters.

H. L.

Mary Davis Makes Début in Song Recital

In a program of modern songs, with one exception, Mary Davis, mezzo-contralto, made her début at the Princess Theater on the afternoon of Feb. 4. While she is evidently a singer of inexperience, she disclosed a voice of good quality and careful schooling, which permitted her to make the most of the songs which she attempted. Among the most popular numbers on her program was the group of four songs by Claude Warford, Miss Davis's accompanist, who shared the favor of the audience. Other songs which the artist delivered with a sense of style and command of legato, were "Petronille" by Weckerlin, "D'Une Prison" by Hahn and Debussy's "Romance."

Choral Art Society of New Rochelle, N. Y., Gives First Concert

NEW ROCHELLE, N. Y., Feb. 1.—The newly organized Choral Art Society gave its first concert recently at the May Flower School before a large audience, which manifested its interest by insistent applause. The assisting artists were Idelle Patterson, soprano, and Winston Wilkinson, violinist, both of whom were favorably received. Miss Patterson, who was in exceptionally fine voice, proved to be a particular favorite with her hearers. James Stanley is the conductor of the society, which was much applauded for its choral numbers.

F. E. K.

MERLE ALCOCK

"More than a musical success. A spiritual success."

"A singer for the people."

"A word is never lost."

"A personality which of itself would draw an audience to her."



**Chicago,
Nov. 22, 1920**

"In Grieg's 'The Princess' Mme. Alcock convinced us of the excellence of her method and the beauty of her voice."—*American* (Herman Devries).

"She tells a story with unusually clean enunciation and with sympathy for the tale."—*Evening Post* (Karleton Hackett).

"She is enjoying a vogue that her performance of yesterday justifies."—*Journal of Commerce* (Henrietta Weber).

**St. Louis,
Dec. 4, 1920**

"Were Mrs. Alcock to specialize in folk-song she might readily have the profitable field all to herself."—*Globe-Democrat* (Richard Spaemer).

**Cleveland,
Jan. 24, 1921**

"Merle Alcock presented an interesting list of songs in a finished manner disclosing a contralto voice of beauty and opulence. There is no mistaking the timbre of this voice. It is neither mezzo soprano nor that recent discovery 'mezzo-contralto,' but a genuine alto rich and vibrant. Mrs. Alcock was applauded with great cordiality."—*Plain Dealer* (James H. Rogers).

"She sang with artistic intelligence and temperamental coloring."—*Press* (Archie Bell).

**Des Moines,
Dec. 15, 1920**

"Richness and artistry mark voice of contralto."

"Not many times in a decade is a Des Moines audience privileged to hear such a concert as Mrs. Alcock rendered last night."—*Register* (Alice Freeman).

**Fort Worth,
Nov. 2, 1920**

"Just happy, bubbling over with 'that merriest feeling,' a large audience poured out of the First Baptist Auditorium Monday night after hearing Merle Alcock, American contralto. Without stopping to question the psychology of its mood the crowd dispersed individually knowing that the evening was more than a musical success. It was a spiritual success."—*Star Telegram* (May Benson).

**San Antonio,
Oct. 28, 1920**

"Singer's third appearance increases popularity."

"Her voice has never before been revealed so superbly, and rarely if ever has a contralto been heard here who is so completely satisfactory; and added to her voice of great and finely developed beauty is a sympathetic soulful quality and a versatility of expression that makes it safe to predict that she will shortly rank foremost of American contraltos."—*Express*.

**Milwaukee,
Nov. 19, 1920**

"Seldom have we heard an artist who is Mrs. Alcock's equal in interpretation and clear cut diction. A word is never lost."

"'Nelly Gray,' sung as the favorite old tune is rarely heard, completely captured the audience."—*Journal* (Richard Davis).

"Her voice possesses that rich, warm quality which is one of the essentials of a contralto. It is well balanced in the various registers, her high tones lacking none of the volume which characterizes the lower."—*News* (William Jaffee).

**Worcester
Oct. 8, 1920**

"The wonderful solo of the 'Mater Dolorosa' Mrs. Alcock sang wonderfully. Her voice is what Italians term a 'first quality instrument.' Big, luscious, rich in color and capable of unlimited variety of expression."—*Gazette* (Elizabeth Regal).

Wolfsohn Musical Bureau

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New York

Big Task of Pioneerage Still Awaits Our Artists

Thelma Given Pays Tribute to Maud Powell as Heroic Battler Against Sex Prejudice—Native Artists' Test Now Is in Holding Their Own—Making Personality, Not Idiosyncrasy, the American Social Ideal

ONCE upon a time Thelma Given's mother was younger than she is now. That was before her daughter had become a prominent figure in the concert field; before, in fact, she had a daughter at all. At that time, she was simply somebody's daughter herself. And the somebody whose daughter she was didn't approve of women's working; so Mrs. Given's achievement had to be a family and not a career, as she would perhaps have liked it to be.

The violinist's grandfather still thinks that nice girls shouldn't work. Miss Given is a nice girl—oh, obviously!—too nice a girl, doubtless, even by the strictest old-fashioned standards, to argue the matter. But she works.

"Maud Powell," she says, "did a tremendous piece of pioneerage. But one hero doesn't make a victory. Though she did much to overcome the prejudice in this country against artistic careers for women, there is still more for us of to-day to do. Though I have never encountered the sex prejudice as an obstacle, I was reminded, not long since, by the questions which an interviewer in one of the leading musical centers of America put to me, of an attitude which has not handicapped me personally but which must be cruelly bitter to anyone whom it does touch. If I had been economically dependent on my earnings, I think this attitude would make me want never to see my home country again. It was in such a disappointed voice that the interviewer exclaimed, 'You're just straight American? Not even a trace of Jewish in you? But at least, at least you must have been poor as a child; you must have had to struggle frightfully!'

Art in the Pincers' Jaws

"Now isn't it just as foolish to attach as much importance as this good lady was doing to poverty, as it is to reverence mere wealth and social station? On the one hand, the social class which has supported the arts in America has encouraged artists to freakishness, and on the other it has discouraged any exercise of the liberating energies of personality in its own members. Art in America has been caught between the two jaws of a pincers. But I'm no pessimist. I'd run a mile myself to get away from anyone who was crying. It's legitimate



Thelma Given, American Violinist, Photographed in Taos, N. M., on Her Vacation Last Summer

enough for Americans to want happy endings. Sometimes I think we err simply in wanting them to come too easily. Nothing's worth anything unless you've earned it. There's a hopeful point, that American artists seem to be learning the truth of that. Among women particularly, all women who work and not just musicians, it seems as though there were a growing realization of the need of taking oneself seriously. Either a career is worth draining your last drop of energy into, or it's not worth fussing with at all. Frankly, I can't think artists sincere in the declarations they sometimes make that art and home life are of equal interest to them or even that their home life is their first concern. If they are sincere in saying those things, they must be careless artists, and so, really, no artists at all—you remember what Swinburne said, 'There cannot be bad art'—or else, I'm sorry for their husbands and children, or wives and children, as the case may be.

Test for the American Artist

"The great test for the American artist is no longer the impression which he makes at his first appearance but the success with which he maintains the position he has gained; and this he cannot do unless he not only does not retrogress but makes a measurable ad-

vance. The time is past for the American artist to ask for allowances. Take my own case. I believe that few people realized, when I was introduced in the great invasion of Auer pupils a season or two ago, how little experience I had had. Nine or ten appearances are nothing in the career of an executant musical artist, but I had had no more than that when I made my American debut. Professor Auer had had me play with some of the little symphony orchestras which so many towns of Russia, like those of Western Europe and all too unlike those of the United States, support. During the war, when he used to summer in Finland, we were with him, and I now regret that I didn't play oftener there. For my inexperience, I not only did not ask indulgence when I first played here, but did not even think of to myself as regrettable. It is only now that experience is teaching me its own great value. What I am getting at is that we Americans are really given as fair a show as anyone else at the start. It's up to us now to demonstrate that we can hold our own.

"Scandinavia, by the way, we found wonderfully eager for the musical artists whom the war had sent to it in droves. Musically, the American public at present is somewhat like that of Scandinavia. Economic conditions produced by the war seem to have brought to power ele-

ments hitherto unacquainted with the arts. Half-education has been the bane of America in music as in everything else; unclouded naïveté opens a better approach to art than a set of unpondered inhibitions. Next to the aristocratic culture of Europe, the happy spontaneity of some American audiences seems to me the most delightful attitude an artist can encounter. This past summer I spent in Taos, N. M., and this fall and winter my touring has taken me chiefly through Texas. There especially the people are irresistible. They're perfectly American, without the blight of half-education. In Oklahoma and Kansas, where I played recently as well as in North Carolina, a similar condition seems to exist. The striking of big oil wells, for one thing, in parts of the country which had seemed barren has brought a big and interesting new element into the musical public.

The Culture of Our Capital

"In Washington, where I appeared in the Ten Star Series on my way North, I encountered a public delightful in another way. In my audience there were people from the embassies whom I had known abroad or who knew me through relatives of mine who have held posts of various sorts under the Government. From naïveté I had come into an atmosphere of mature culture. The men seem to be as much interested in the arts, in Washington, as the women. I suspect that the new social strains in the cultural public throughout the country will yield many men converts to the arts, too. They are innocent of the old-fashioned conservative business man's fear of showing his feelings, and they have more freedom of time.

"Oh, altogether it's evident that America is gloriously full of dynamic possibilities! And American artists have a chance to do something big toward crystallizing them. We should see to it that personality and not idiosyncrasy becomes the American social ideal. There's a worthy task for our present-day pioneers." D. J. T.

Russell Gives Organ Series at Princeton

A series of Saturday afternoon organ recitals was begun in January by Alexander Russell, director of music at Princeton University, at Procter Hall in the Graduate College of the University. His programs so far have included works of many schools, ranging from Italian ecclesiastical music of the sixteenth century to works of Wagner, Glière, Borodine, and the French modernists. American composers have been represented with numbers by Borowski and Bird and his own "Bells of St. Anne de Beaupré," the last-named played by request.

Reading's New Choral Society Successful in Gounod Work

READING, PA., Feb. 7.—The newly formed choral society of Reading, opened its second season at the Rajah Theater, recently with Gounod's "Redemption." The work was given in an impressive manner, the chorus showing considerable improvement both in intonation and interpretation, and faithfully following the direction of N. Lindsay Norden. Fifty men from the Philadelphia Orchestra played the accompaniment and also gave orchestral numbers. Mrs. R. G. Gibbs, Amy Brumbach, Lambert Murphy and Fred Patton were the soloists.

W. H.

Zimbalist and the Tollefsen Trio Play in Greenville, S. C.

GREENVILLE, S. C., Feb. 5.—Efrem Zimbalist, violinist, appeared in recital in Textile Hall before a capacity audience on the evening of Jan. 19. Emanuel Balaban was the accompanist. The Tollefsen Trio gave a concert at the Grand Theater the same evening.

J. O. M.

Montreal Reappearances for Lazaro

The solid character of Hipolito Lazaro's success in the concert field is evidenced by Montreal's demand for his reappearance three times. Another recent success was that of his recital appearance in Chicago.

Stefanie Shahatowitch, pianist, is making a successful tour through California. San Francisco has already accepted her with approval.

SAN FRANCISCO, CAL.—Albert King, a popular local pianist, has just completed a successful tour of the State. He plans to go to Paris early in the spring.

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Pianist

New York

"The unusual character of her program sets her apart from the general run of newcomers . . . a player of real talent."—*New York Evening Telegram*.

"Surprisingly mature performance . . . mechanical proficiency and interpretative ability evenly matched."—*New York Tribune*.

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"Versatile beyond her years . . . program quite out of the common . . . feeling and intelligence of the true artist . . . belonging to the elect"—*Louis C. Elson in the Boston Advertiser*.

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JOHN C. FREUND, Editor
ALFRED HUMAN, Managing Editor

Chicago Office: Suite 1453,
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NEW YORK, FEBRUARY 12, 1921

THE GREATER PHILHARMONIC

A bitterly contested orchestral war comes to a felicitous ending with the treaty sealed last week by New York's oldest and youngest orchestral forces. The decision to consolidate the Philharmonic and National Symphony Orchestras was perhaps inevitable; something of the sort had to be done ultimately. None the less it was a brave move. It promises only happy consequences. For three years there has been an over-supply of symphonic music in New York. A season numbering just under 200 days has had, approximately, an equal number of orchestral concerts. The situation demanded remedial measures. The alternative to compromise was financial disaster. Happily, those in command were equal to the exigency. A friendly gesture ended the bootless rivalry.

The fruits of the great merger may be richer and more abundant than can be estimated before it is put into practice. It is a tree of many branches. Clarence H. Mackay, President of the National Symphony, who announced the consolidation, looks forward to a great festival of music each spring and the giving of concerts not only in the regular auditoriums, but also in the leading educational centers of Manhattan. The re-organized board of directors of the Philharmonic will gain the names of Otto H. Kahn and Alvin W. Krech, as well as Mr. Mackay, all Metropolitan Opera directors; this co-operation between Metropolitan and Philharmonic interests will, it is hoped, create a civic movement that will be strong enough to support a musical center which, in its scope, will make the new Philharmonic a "permanent cultural and constructive force alongside such institutions as the Metropolitan Opera, the Metropolitan Museum and the Museum of Natural History."

On the purely musical side the outlook is not less inspiring and significant. The three principal conductors involved—Messrs. Stransky, Mengelberg and Bodanzky—will share the shaping of the orchestra's artistic des-

tiny. There will be many to offer up devout thanks that the arrangement insures the return, as guest leader, of the great Mengelberg, a personality and an artist who in his short period as pilot of the National has made a profound impression. The Greater Philharmonic will benefit by working under three essentially different types of conductor. A versatile, superbly drilled body ought to be the outgrowth of this plan.

The single unfortunate aspect is the necessary release of some hundred expert musicians from an inspiring task. The men of the National and present Philharmonic have labored earnestly and well; that half of them will have to go is lamentable. At least let merit and merit only count when the weeding-out process begins. The latter should be thoroughly purged of anything smacking of politics or favoritism.

A splendid artistic vista is opened up by the wedding of the veteran and youthful bodies. A feud ended; a plethora of music reduced to wholesome normal; a sign and a promise that the men in charge of the city's cultural wealth are willing to put aside all else for the larger good. May the Greater Philharmonic carry on stanchly. The good will of every music lover follows it.

VINDICATION OF THE LIBRETTO

The double-barreled opera of recent weeks in New York has supplied a number of instances to cause votaries of the lyric stage to pause and consider that there is such an entity as a good libretto. So often it has had to be chronicled that an opera with good music has failed because of the impossibility of the book; or, if a success, has managed to overcome its handicap of a hopeless text, that it is not surprising to find there exists a feeling that the good libretto is something of a fable.

Aside from the Wagner music dramas, another of which, "Lohengrin," has just been restored to afford an illustration of a superior book wedded to deathless music, at least four operas of recent audition and discussion have deserved consideration for their verbal as well as their musical context. Indeed, two of the four have succeeded primarily because the book was strong—stronger than the vocal and orchestral garniture.

At the Manhattan there have been presentations of "Monna Vanna," "Le Chemineau" and "Otello," among other operas of the crowded repertoire; at the Metropolitan (and also announced for the Chicagoans) there has been a memorable performance of "L'Amore dei Tre Re." In each instance it is an injustice thus to refer to the opera as Fevrier's, Leroux's, Verdi's or Montemezzi's. The librettist's name deserves at least equal prominence; with respect to "Monna Vanna" and "Le Chemineau," perhaps more.

Maeterlinck's play is effective as an opera because, heightened as it is at times by Fevrier's Gallic music, "Monna Vanna" is still Maeterlinck's. As sung, with the final scene omitted, it may seem to end weakly and unoperatically, but otherwise the play has supplied an admirable libretto.

"Le Chemineau," too, succeeds primarily as a play. The opera is but a musicalization of Jean Richepin's drama of the beloved vagabond. The music may or may not heighten its effectiveness, according to varying opinions. But even if it fails to intensify the dramatic utterance, it permits the play to assert itself, and as it is an admirable play the opera succeeds by reason of its book.

"Otello" has been regarded as almost a model wedding of text and music. Boito's condensation of Shakespeare's drama is a masterly one, as is, also, his "Falstaff" libretto. Of all the Shakespearean versionists, only Boito and Verdi have retained the giantisms of the original. "Otello," like "Falstaff," is as much Boito's triumph as it is Verdi's. It is curious that Boito did not write better books for the purposes of his own operatic composition.

"L'Amore dei Tre Re" is a setting of the lyric drama by Sam Benelli. It is a very beautiful play and it has made a beautiful opera. All honor to Montemezzi!—but not to the exclusion of Benelli.

It has been suggested that the anti-speculators' bill, aimed at the "barkers" who try to sell tickets on the outside be amended so as to apply its penalties to those other barkers whom the ticket purchaser not infrequently listens to on the inside.

Perhaps the New York house robbers who recently stole three violins and only one bow prefer their music pizzicato.

The riot which recently took place at a meeting of Union musicians in New York would suggest that some of the stuff they play has begun to have its effect.

PERSONALITIES



Photo by Bain News Service

A Violinist's Concession to His Neighbors

Even the "sound-proof" walls of the modern hotel do not prevent the strains of hours of practice from percolating through to the occupants of adjoining rooms. To avoid controversy, Vasa Prihoda, the Bohemian violinist who is now touring America, uses a skeleton violin for practice purposes. Prihoda has just appeared with the Chicago Symphony in Washington. He will play later this season with the Minneapolis Symphony in Minneapolis and St. Paul.

Amato—For his services in the domain of music Pasquale Amato, the distinguished Italian baritone of the Metropolitan, has received from the King of Italy his nomination as Cavaliere della Coronne d'Italia.

Wilson—One of the signers of a resolution favoring the retention by married women of their maiden names, as adopted by the Woman Pays Club in New York recently, was Margaret Wilson, daughter of the President, who was the guest of honor. Miss Wilson is again active musically.

Kruger—Believing that the successful singers of the day are those who specialize in some class of songs, Elizabeth Kruger, soprano, has devoted much study to ancient and modern Jewish melodies. Her first New York program was devoted entirely to Hebrew airs. Born in Russian Poland, she came to America as a child, and makes her home in Portland, Me.

Lanham—A recently announced engagement, not of the kind that has to do with concerts or tours, is interesting friends of McCall Lanham, New York vocalist and teacher. The news has come from Nashville, Tenn., where the press has stated that Mrs. Jennie M. Wilhoite of Shelbyville has announced the engagement of her daughter, Virginia Milhoite Kinbrough, to Mr. Lanham.

Moiseiwitsch—Husband and wife in the Moiseiwitsch family are not unknown to the music lovers of New York, but Benno Moiseiwitsch, pianist, and Daisy Kennedy (Mrs. Moiseiwitsch), violinist, have not been associated in the popular mind as they doubtless will be after the sonata recital which they plan to give in Gotham after Mr. Moiseiwitsch returns from his Western tour.

Mukle—Friends of May Mukle, the English 'cellist, are still chuckling over a humorous headline which appeared in one of the New York newspapers after Miss Mukle had played a sonata by Frank Bridge. The newspaper wag's heading was "May Mukle Plays Bridge." "How did he guess it?" Miss Mukle remarked when she saw it, for the truth was that she had been engaged in a game of bridge until a late hour the night before and only reluctantly gave up the play in order to rest for her concert.

Werrenrath—For a New Yorker, Reinald Werrenrath isn't a bit backward about saying a good word for cities in the so-called "hinterland." Recently the popular baritone even went so far as to tell members of the National Press Club and their guests, in Washington, D. C., that he would like to see the political capital also the musical capital of the United States. After he had sung for the Press Club gathering he made a brief talk in which he said the entire country would feel the impetus if Washington were to become a musical as well as a political capital. Typographical errors are nothing new to Werrenrath, whose name has been spelled as many different ways as Shakespeare's, but he was surprised to find in a newspaper announcement of his recent program, devoted largely to old songs, that he was to sing "Topsy John."



POINT AND COUNTERPOINT

No Fair Stealing Stuff

At a recent benefit in New York in which many theatrical stars appeared for charity, a well-known knockabout song-and-dance man was to go on at nine o'clock so as to get back to the roof for his regular stunt at eleven. As he waited in the wings, he noticed a heavy-set man walking to and fro, with an air of impatience, on the other side of the stage.

"Who is that guy over there?" he asked the stage manager.

"Why"—the manager looked surprised—"why, that is Caruso."

"Does he go on here to-night?"

"Sure, he does. He is going to sing a couple of songs."

"Well," said the knockabout man a little sourly, "tell him to sing anything he likes, but to lay off 'The Darktown Strutters' Ball.' I use that for an opener and I don't want it crabbed!"

* * *

Aesthetic Dancing and Harping

"We print our programs well in advance, so that the public may have time to study them. Please send your program right away." Thus read a request for a program from one of the Western cities which the Salzedo Harp Ensemble is including on its present cross-continent tour.

The program was sent out. One of the

archaic numbers of the opening group was the quaint Gavotte of the Two Lambs by Padre Martini. Not much later the management of the ensemble received a letter from a local concert-lover who had been "studying" the program. He wrote, "I thought when this harp outfit was announced it would be all music. I have been admiring the handsome picture of the ladies on the folder. Will you please tell me which one does the dancing?" The enclosed copy of the printed program listed:

"The Gavotte of the Two Limbs,"—Padre Martini.

* * *

[*Evening Journal*, Jamestown, N. Y., via *Judge*]

"Miss Curtis is donating her services to the organization and the concert doubtless will be well patronized both because a musical treatment is assured and because the creche is conceded to be a worthy organization."

* * *

Who Owns It the Rest of the Year?

[From *Cleveland Plain Dealer*]

John McCormack, the American tenor, who is in Paris with his family, has signed a contract with Raoul Gunsbourg to sing at the opera house owned by the Prince of Monaco at Monte Carlo during the months of February and March.

Musical America's Question Box

IN this department **MUSICAL AMERICA** will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer.

Address
Editor, The Question Box.

Dvorak's "Dumky" Trio

Question Box Editor:

I understand that there is a story in connection with Dvorak's "Dumky" Trio. Will you be kind enough to print it? I have tried to find it in folk literature but have failed so far.

GENEVIEVE HUGHEL.

Indianapolis, Ind., Jan. 24, 1921.

We do not know of any such story, though many musical compositions have

such connected with them, for instance, the fable concerning Beethoven's "Moonlight" Sonata. Perhaps some of our readers can throw light upon the Dvorak Trio.

? ? ?

Physiology of Singing

Question Box Editor:

Is there any book that would tell whether the structure of the throat has anything to do with the kind of voice? Is it true that a dramatic soprano is apt to have a long throat and a lyric soprano a short, full one? Does the formation of the throat make a difference or not in the rôles to be sung? In Lilli Lehmann's case it didn't. She sang both coloratura and dramatic parts. Was she an exception or are there others who can do that? Has music always existed like electricity or radium or is there an "evolution of music"?

THELMA SPEARE.

Burlington, Vt., Feb. 1, 1921.

There are a myriad of books on the subject and any two selected at random, will contradict each other. It is a matter of common sense that the kind of

voice depends on the structure of the throat. What else could it depend on? We have never heard that this was true. The formation of the throat determines the rôles to be sung by affecting the type of voice. Lilli Lehmann's voice was exceptional in every way. Dramatic sopranos, however, who know how to sing, a vanishing race, by the way, can all do coloratura rôles. The late Lillian Nordica, after singing only dramatic parts for many years, once substituted at the last moment for Mme. Sembrich in Washington, singing "Traviata" with flawless coloratura. Your last question borders on the metaphysical. Sound, and therefore music, does not exist unless there is someone to hear it. Music certainly could not exist unless there was someone to make it.

? ? ?

Work on Violinists

Question Box Editor:

Will you tell me where I can purchase a work, "Life and Works of Famous Violinists?"

FRANCIS B. FOLEY.

Concord, N. H., Jan. 24, 1921.

This book is published abroad. Write to Scribner and Co., Fifth Avenue, New York. We understand they are the American representatives of the publisher.

? ? ?

Musicians' Salaries

Question Box Editor:

What is the range of salaries paid to performers in the large orchestras? What is the approximate sum received by a conductor? Is it a fixed sum or on a contingent basis?

BESSIE E. KUBACH.

Peterson, Iowa, Jan. 21, 1921.

This varies in different localities. Write to the head of the Musician's Union in your territory. Anywhere from \$5,000 to \$20,000 a year. It is a fixed sum, generally, agreed on by contract.

? ? ?

Federated Music Clubs' Contest

Question Box Editor:

Will you please tell me whom I should write to for information regarding contest of Federated Music Clubs? Could I put in an application as a resident of

Boston or is the contest restricted to certain States? FRED E. TILLOTSON.

Boston, Mass., Jan. 26, 1921.

We are under the impression that it is a nation-wide contest. If you write to Mrs. Frank A. Seiberling, Akron, Ohio, she will be able to give you complete information.

? ? ?

Chautauqua Agencies

Question Box Editor:

I would esteem it a great favor if you would kindly advise me where I can obtain the names of the various Chautauqua organizations throughout the United States and Canada, together with the addresses of their booking agents.

WILLIS M. GOODHUE.

New York, Jan. 26, 1921.

The best known are the Redpath Lyceum and Chautauqua Attractions, New York City; Swarthmore Chautauqua Association, Swarthmore, Pa.; Radcliffe Chautauqua System, Washington, D. C.

? ? ?

Fenton G. Brooks Please Write

A query received from Fenton G. Brooks, Coolidge Corner, Mass., was answered by mail. The letter has been returned "unclaimed" by the post office. If Mr. Brooks will communicate with the Question Box Editor, the letter will be forwarded to any address he may designate.

* * *

Largest American Conservatories

Question Box Editor:

I am anxious to know which is the largest school of music in America judged from the point of view of number of pupils. I should be very glad if you would send me the address of the largest one.

EDGAR B. WILSON.

London, England, Jan. 12, 1921.

We have no source of information telling which is the largest conservatory. A few of the larger ones are: New England Conservatory, Boston, Mass.; Institute of Musical Art, New York; Peabody Conservatory, Baltimore, Md.; Ithaca Conservatory, Ithaca, N. Y.; Cincinnati Conservatory, Cincinnati, Ohio; Chicago Musical College, Chicago, Ill.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 156

Gordon Balch
Nevin

GORDON BALCH NEVIN, composer and organist, was born in Easton, Pa., May 19, 1892, son of George B. and Lillias C. Nevin. He received his general education in the public schools.



Gordon Balch Nevin

His musical studies were undertaken first under Charles Maddock in Easton with whom he studied piano; then in New York with J. Warren Andrews, organ; his theory was pursued in Bethlehem with J. Frederick Wolle. He held his first post as organist when fourteen years old.

Since then his important posts have been at the First Presbyterian Church, Johnstown, 1914-15; Second Presbyterian Church, Cleveland, 1915-17; he was musical arranger for the Skinner Organ Company, Boston, 1917-18; organist, First Presbyterian Church, Greensburg, 1918-20, and last summer returned to the Johnstown post.

He has also given over sixty organ recitals in Eastern cities. His first composition was a Christmas carol, written when he was nine. He wrote "The Tragedy of a Tin Soldier," one of the first humorous suites for the organ; "Will o' the Wisp," one of the largest selling of organ numbers, and others. He has also written and transcribed many works for organ. He is also author of "A Primer of Organ Registration" and his book, "Swell Pedal Technique," the first work in any language on the expressive controls of the pipe-organ, is to appear in a few weeks.

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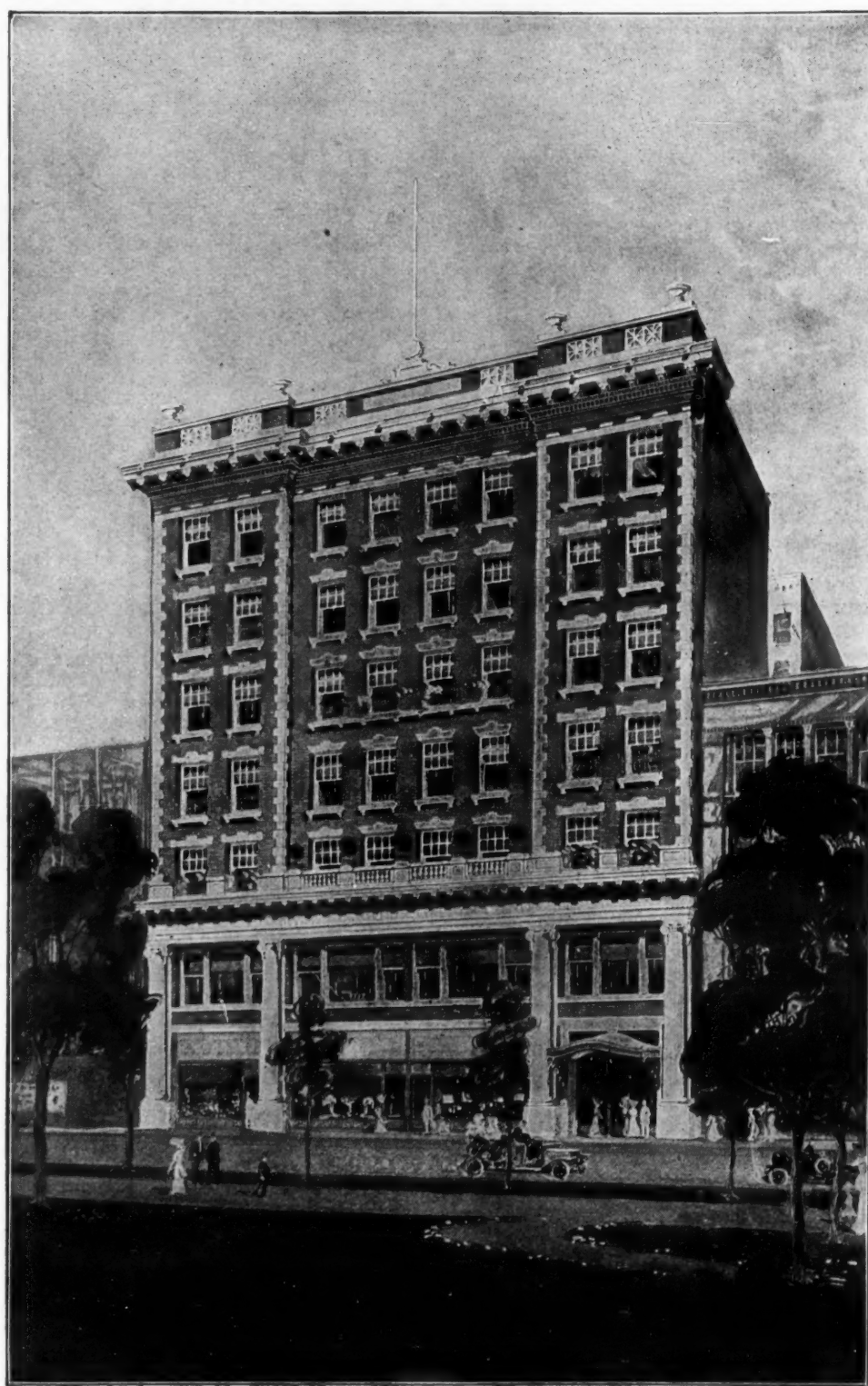
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Principals

HAVANA, CUBA, Feb. 1.—Adolfo Bracale, who has supplied winter opera to Cuba for many years, opened the 1921 season on Jan. 19, two weeks later than was originally intended. The delay was due to the difficulty encountered in filling the subscriptions. Opera in Havana is dependent for its success, financially at least, on the number of persons who can be induced to subscribe in advance for boxes and seats for the leading performances, which are termed subscription performances. Cuba is undergoing a financial crisis at the present time and the response was not as immediate or as satisfactory as in past years. However, the list was finally filled to a point which justified the season and the performances began.

Another difficulty then became apparent. The principal singer, and one well known and popular in Cuba where he has sung before with signal success, was Titta Ruffo, who was to sing in the subscription performances, including two matinées. Owing to the delay in opening, however, Ruffo was compelled to leave Havana after singing only three times to fill a previous engagement in Chicago.

The feature of the season to date has been the work of Angeles Otein, the Spanish soprano, and Bernardo de Moro, the Italian tenor. Otein gained the regard and even love of her audience the first night she sang, Ambroise Thomas's "Hamlet" being selected as the vehicle. It gave her no great opportunities but she demonstrated that she has a voice of great sweetness.

De Muro made his first appearance before a Cuban audience in "Aida," singing Rhadames against Otein's title part. The performance was excellent in every respect and immediately assured de Muro of a fixed place in the regard of Havana music-lovers. Giuseppe Tacani, second tenor in the Bracale organization, made his debut as Edgardo in "Lucia," meeting a rather indifferent but by no means unfriendly reception.

The Bracale organization includes Angeles Otein, Ofelia Nieto, Maria Roggero, Ebe Boggolini Zaggoni, Rhea Toniolo and Nerina Lollini, sopranos and mezzo-sopranos; Titta Ruffo (he departed after three operas), Eduardo Fatiganti and S. Persighetti, baritones; Vincenzo Bettoni, Antonio Nogolich and Carlos Belpozzo, basses. Minor singers include Aurelio Zonzini, G. Oliver, Giuseppe Zonzini and Giuseppe Lapuma. Orchestra directors are Alfredo Padovani, Arturo Bovi and F. Knoch.

Knoch will direct several Wagner operas, the first heard in Havana since long before the war.

E. F. O'BRIEN.

La Scala Orchestra Visits Toronto

MONTREAL, CAN., Feb. 1.—The long-expected concert was recently given by La Scala Orchestra under Toscanini. An audience of 3500 people filled Loew's Theater. The local management was J. A. Gauvin.

The Canadian Grenadier Guards met with their usual success in a band concert, Jan. 28, when Edward Lankow was the guest artist. Though suffering from a cold, Mr. Lankow sang with much vigor and impressiveness. B. D.

Muriel Hartley Gives Piano Recital in Winnipeg

WINNIPEG, CAN., Feb. 3.—Muriel Hartley, pianist, pupil of Stepanoff and Ernest Hutcheson, was heard recently in recital at the Fort Garry Hotel. Miss Hartley offered a comprehensive program ranging from Bach to Debussy. She was much applauded.

Alma Gluck Sings to Large Audience in Binghamton, N. Y.

BINGHAMTON, N. Y., Feb. 5.—Alma Gluck, assisted by Salvatore de Stefano, harpist, and Eleanor Scheib, accompanist, sang to more than 1500 persons in Kalurah Temple recently. Although Mme. Gluck was not in the best of voice on account of a recent illness, her singing gave much pleasure. Zimbalist's "Folk Song of Little Russia" was one of the best-liked numbers.

Première of "Jacquerie," Revival of "Otello," and Entry of Celebrities, Stand Out in Chicagoans' Second Week at the Manhattan

Marinuzzi's Opera Brings Composer-Conductor a Triumph, as Produced Under His Bâton—Setting of Grim Story Has Proper Color and Energy, but Appears Lacking True Originality—Galli-Curci's Return Awakens Joy—Polacco Joins Company After Long Absence and Leads Two Operas—"Otello" Gives Charles Marshall Opportunity to Reveal Impressive Powers—Glorious Singing by Muratore in "Faust" and "Manon"—Directrix Garden in Her Famous Personation of "Thais"—Other Items of Notable Week

TUNE-SWEPT Gotham had reason during the second week of the nesting of Mary Garden's songbirds at the Manhattan, to thank Chicago for opportunity to hear and pass judgment on Gino Marinuzzi's exciting "Jacquerie," and to know again the pulsing vigor and colossal musicianship of Verdi's all-too-infrequently sung "Otello." The week reintroduced the voice and personality of Amelita Galli-Curci, whose lovely lyric singing in "Lucia" on Monday night and in "La Sonnambula" on Saturday afternoon—her first appearances in opera since her recent marriage—was pronounced the most satisfying she has vouchsafed New York in several seasons. Giorgio Polacco, formerly of the Metropolitan and one of the most celebrated Italian conductors of the day, joined the Chicago Association's forces in time to conduct performances of "Manon" and "Faust."

The Marinuzzi opera, grim, modernistic in treatment, after the fashion of the younger symphonic writers of Italy, yet essentially dramatic, represented a personal triumph for the virile Chicago conductor-composer. "Otello" had a notable cast, with Ruffo as Iago, Rosa Raisa as Desdemona, and Charles Marshall, the American tenor whose success in Chicago had been bruited afar, in the title rôle. If the tenor's artistry was not such as to enable New York to indorse all that Chicago had said of him, his voice was recognized as an organ verging on the phenomenal, and his enaction of the frenzied Moor as convincing and effective, if scarcely on the level of some *Otellos* of the past.

Directrix Mary Garden again was applauded for her art as a singing actress, in "Faust" and in "Thais." Lucien Muratore sang gloriously in "Manon" and in "Faust."

An Opera by a Master-Conductor

Gino Marinuzzi tasted the sweet fruits of triumph last Friday night when he led the Chicagoans in a New York première of his own "Jacquerie." That the opera struck forth the spark of public approval was plain; there were floods of applause from all parts of the house after each of the three acts.

The argument of "Jacquerie" was rehearsed in these columns on the occasion of its American première in Chicago some weeks ago. For the uninitiated it may be recalled briefly that the tale turns on the monstrous prerogative known, in sugar-coating, as "*droit du Seigneur*." A Norman noble (*Corrado of Nointel*) imposes his right of first-night upon *Isaura*, bride of an hour, daughter of the peasant *William Caillet*. The frantic father's efforts to purchase her immunity are unavailing and the outraged girl, later released, expires in the arms of her young husband, *Mazurec*, the "Lamb." In bitter anguish, *Mazurec* vows vengeance; "hereafter he will be styled the 'Wolf.'" The long-suffering vassals, driven out by themselves by their overlord's latest atrocity, unite in revolt, led by *William*. They storm the castle successfully and fire it. *William* leads *Glorianda* (to whom *Corrado* has just been wedded) to *Mazurec* so that the youth may wreak an appropriate reprisal upon her. *Mazurec* is about to indulge his passion for vengeance when the girl's helplessness and pleading recall the image of his lost *Isaura*. He relents and indicates a way of escape from the reddened forest as the castle falls in flames and the triumphant peasants troop in celebrating the tyrant's downfall.

Qualities of the Score

A grim business. Yet there is material here, despite its unpalatable flavor, for a strong, exciting drama. Marinuzzi has treated the well-knit libretto of A. Donaudy with passion and with the sense of stage values that seems to be the birthright of every Italian musician. The music mirrors the action adequately, the climaxes are exciting and seasoned with grinding dissonance, the scoring skillful. The orchestra is a cascade of shifting tonal color and

bears along the melody in true modern manner. But the melodic material itself is not distinguished; it misses the spiritual note; much of the beauty that is in the score has unveiled itself in other works. "Jacquerie," for all its craftsmanship, luminous color, dramatic grip, seemed on first hearing to lack the last and greatest essential, originality.

Mr. Marinuzzi has summoned to his aid the myriad devices and sophistications that are the stock in trade of every informed contemporary. From stopped brass-off stage and on—to clattering xylophone he runs the range of orchestral variety and switches effects with tireless ingenuity. All of which is legitimate as means to an end—eloquence. Unhappily, the means—at first hearing—seemed to stand in the light of the end. The deep, compelling ardor that is the soul and substance of great music rarely lights this elaborate score. There was much that wore the mask of ardor, much that Marinuzzi himself, perhaps, accepted as the fire of heaven. But to the writer, at least, it was not music that seized or nourished the imagination.

Last Act the Finest

"Jacquerie" is melodrama. One ought not to ask refinement in the accepted sense in music to a play much of which generates from the fleshly and carnal. Yet there is a certain refinement that inheres in all enduring art, a certain personal quality, an inner logic that forms the frame on which great music is hung. For all its adroit use of motifs, "Jacquerie" appeared deficient in that quality. The beauty that moves eternally through a score like "Tre Re," blending and reconciling all its components so that a perfect unit results, peered out but fitfully from this score. Certain pages were compelling—*Isaura's* song in Act II, and some noble lines assigned to *William*. Brilliance the pageant-like second act had, and well-limned contrast in the grovelling of the condemned men before their lord. The act outstripped its predecessor on every count. Act III was easily the finest. Painted in asphaltum, the key was dominantly somber, the music properly nervous. The finale was exciting.

"Jacquerie" is the work of a fine musician, who has studied much, assimilated much, remembered much. Marinuzzi has imagination, crude as yet, perhaps, but with flashes that show awakening power. He will go far beyond "Jacquerie" when he fastens upon what is his own and ripens it.

The presentation was strikingly good. The principals were shrewdly cast, the settings adequate, the exacting ensembles capably handled. Edward Johnson was altogether admirable as *Mazurec*, a slender figure, silver-voiced. Sterling, too, was Yvonne Gall's *Isaura*, as well dramatically as vocally. In many ways the most memorable portrait was Carlo Galeffi's *William*; he acted with great distinction and sang superbly. There were no flaws worth considering in the list of a dozen figures comprising the persons of the opera. The composer conducted like the genius of the bâton that he is. He was brought before the

curtain innumerable times at the close. The complete cast was as follows:

"Corrado of Nointel," Teofilo Dentale; "Glorianda of Chivry," Olga Carrara; "Mazurec, the 'Lamb,'" Edward Johnson; "William Caillet," Carlo Galeffi; "Isaura, His Daughter," Yvonne Gall; "The Notary," Vittorio Trevisan; "Phillip Aymant," Carl Bitterl; "Lucas, the Squint-Eyed," Lodovico Oliviero; "The Herald," Desire Defrere; "An Equerry," Carl Bitterl; "A Prisoner," Sallustio Civai; "Voice of a Minstrel," Lodovico Oliviero.

A Compelling "Otello"

Verdi's "Otello," a towering masterpiece which seems never to have received more than a respectful hearing in New York, brought the bright flame of a septuagenarian's genius to the Manhattan Tuesday night. Police measures were required to deal with the tumultuary mob that descended upon the Opera House, bent on fighting a way in, irrespective of the limit which the four walls of the building imposed on the number who could be admitted. Late comers had to resort to football tactics to reach their seats, in spite of the use of ropes to corral the standees. Certainly, this representation of "Otello" did not languish for an audience, nor was there any lack of torrential applause. But there was no disguising the impelling cause of both the numbers and the delirium. The almost unprecedented popularity of Titta Ruffo, a baritone with a tenor following; the extensive measure of like popular idolatry of Rosa Raisa, and no inconsiderable interest in Charles Marshall, the reputed tenor "revelation" of the recently concluded season in Chicago, were the lures of the evening. Not the masterly and perdurable opera, but the profulent stars announced to illumine the Manhattan stage, caused the rush to the Hammerstein house.

Whether a reception which thus took on the aspects of a tidal wave of public approbation, will, under such circumstances, bear more fruit than previous efforts to habilitate "Otello" in New York, can only be conjectured. At least, there is in prospect one or more repetitions during the current engagement, to gratify those who will turn to "Otello," not as a medium for exploiting the vocal torosity of several Sandows of song, but as an operatic projection of Shakespeare's story which stands foot to foot with the tragedy itself in its strength and beauty of expression.

For the sake of the news, it should be said at the outset that Tuesday night's performance was one of high voltage. As to its merits and its flaws, more anon. There were triumphs for the American tenor, Charles Marshall, as *Otello*, for Ruffo, as *Iago*, and for Mme. Raisa as *Desdemona*. Verdi is said to have originally planned to name the opera after *Iago*. That would have conformed with the temper of a very large portion of Tuesday's frenetic crowd, which could not have enough of the phenomenal voice of Ruffo. Yet Marshall, whose vocal endowment also verges on the phenomenal, was not far behind the Italian baritone as the cause and center of unbridled demonstrations. Mme. Raisa, too, was thunderously applauded and shared in the seemingly endless procession of curtain calls, the singers bowing their acknowledgments particularly to Miss Garden, who sat in a box with her father and mother, Mr. and Mrs. Robert Garden, and who joined in the demonstration. Questions as to the artistic qualities of the singing and of the impersonations of the three principal singers can be discussed in detail to better advantage further on. Suffice it to say here that there was more main strength than refinement of style in the vocal delivery, and that vehemence rather than adroitness pervaded the character delineation.

Eight years have passed since "Otello" was last sung at the Metropolitan. It was for several seasons a repertoire opera only because of the presence of the giant

Slezak, a tenor whom Mr. Marshall somewhat suggests in bearing and appearance, as he, too, is tall and robust. The *Iago* of those days was Antonio Scotti, the most admirable tritagonist the opera has known in this country, save the creator of the rôle, Victor Maurel. Amato, too, had a fling at it. Mme. Alda, and, for one season, Mme. Rappold, essayed *Desdemona*. There were six performances under Gatti in the season of 1909-10 and five in that of 1910-11. Under Grau, in 1901-02, there were three representations with Mme. Eames as *Desdemona*, Alvarez as *Otello*, and Scotti as *Iago*. Further removed, in 1894-95, were four performances with Tamagno and Maurel in the rôles they had created at the world première in Milan. Tamagno's cry of "Sangué, Sangué" still echoes in the memories of many an opera patron in Gotham, and the white-headed Maurel, now in New York and confining his artistic endeavors to painting, comes and goes as a spectator at the opera house where he made history.

Italo Campanini, then in the dusk of his career as a singer, was responsible for the first American performance in 1888, at the Academy of Music, and saw the beginning of the inexplicable and persistent failure of the opera to gain much more than a *success d'estime*. This was the more baffling in that Italy had been swept to madness by the Milan première, the year previous. There had been no greater or more immediate triumph in all the long career of Verdi. For the American venture, Campanini's brother, Cleofonte, late director of the Chicago forces, was brought forward, a novitiate conductor. He had been the cembalist at the Metropolitan during its first season. Eva Tetravzini—elder sister of Luisa Tetravzini, and later the beloved Mme. Campanini—was America's first *Desdemona*. Marconi was the tenor, Galassi, the baritone; Scalchi, the contralto. Marconi was found wanting, and Campanini filled the breach. Audiences were apathetic. For the public the opera was not Verdi. Eight performances told the story—a fiasco for Campanini.

To-day, "Otello" is recognized as Verdi on the pinnacle of his greatness. Its giantisms of style are characteristically Verdian, for all the marvelous growth in his technical resources. There is much that echoes his earlier works, though critical opinion was once to the contrary. Yet how vastly improved the workmanship! What a contrast, for instance, between the boudoir scene of "Otello" and that of "Traviata." What skill in character suggestion! what ease of lyric flow! What tragic intensity, what vitality and virility! And withal, what richness and sonority and vividness, yet refinement, of instrumentation! In the characterization and in the appropriateness of the scoring, are best to be seen the results of those sixteen years of silence which, as far as opera was concerned, followed "Aida" and preceded "Otello." Only the later "Falstaff" matches it in Italian opera, though Montemezzi's "L'Amore dei Tre Re," which stems from "Otello" more than it does from "Tristan," carries on the later Verdian principles. It was "Otello" which finally struck off the shackles that had enchained the heirs of Rossini.

Ample credit has been given Boito for his masterly condensation of the play, by which it became an Italian lyric poem, yet retained its Shakespearean character. Strange that a man who should have given Verdi two such super-librettos as his books for "Otello" and "Falstaff," should have so botched the text for his own "Mefistofele"—meandering, endless, undramatic.

One wished that Tuesday's "Otello" could have been under the more propulsive beat of Gino Marinuzzi. (Toscanini's readings are not so soon for-

[Continued on next page]

Second Week of the Chicagoans Holds Events of Vivid Interest

[Continued from page 29]

gotten!). Pietro Cimini was not lacking in earnestness or vigor, but the score has been more eloquently revealed. The chorus sang exceptionally well in the "Fuoco di Gioia" of the first act and the lovely "Dove Guardi Splendo" of the second, though the children's voices, as prescribed by Verdi, were missed. The finale of Act III, too, was impressive. The opening "Uragano" has been more thrillingly played and sung, but was creditably achieved. The famous handkerchief quartet was sung with more wealth of tone than precision or smoothness.

The bronze voice of Ruffo was soon the dominating one among the trumpet blasts of a performance that did not lack in vocal volume. He clicked the can-nikin of the first act full lustily, and pealed forth the high A-natural on "Beva"—ordinarily regarded by singers as an instance of a composer asking the impossible. His voice rolled and soared majestically throughout the opera, and there was elemental force and much sheer magnetism in his delivery of the malefic and diabolical "Credo." Nor was his somewhat unusual use of *parlando* ineffective. But this was not a very sinister *Iago*. "His Moorship's ancient" was rather bluff and frank about it all, an *Iago* who smiled but did not leer. The subtle, the vulpine, were lacking. He compelled and forced the fateful issue, but scarcely suggested the spider at his web. Withal, the sonority of his vocalism, even when the directions of the score called for whispers, was not to be denied.

The *Otello* of Charles Marshall might be described as one after this *Iago's* own heart. It, too, was bluff and bold, with a considerable measure of intensity, but scarcely of thrilling power. The tenor's presence was a commanding one. His acting proved him no tyro—had he not sung the rôle scores of times in Italy? Easy and natural in gesture and pose, he was pictorially effective. In his singing were many noble phrases. If all could have been on a similar plane of vocal beauty and expressiveness, everything said of him in Chicago would have been justified. As it was, he was an *Otello* worthy of much praise, improving steadily as the opera progressed, after having sung his entering "Esultate" less satisfactorily than he sang again during the performance. At its best, the voice was one of exceptional power and resonance, with baritone quality carried high in the tenor range. Some of his upper notes had the ring of steel on steel. Others suffered through forcing and constriction. If, in the tenderer scenes with *Desdemona*, there was not the lyric beauty the music implies, there was a manliness in his tone that was not without appeal. The use of the huge voice is not all it might be, but this robust American has in him the possibilities of a great *Samson* as well as an heroic *Otello*. Some of the Wagnerian rôles might well be entrusted to him, but he is not meant for characters of the ordinary operatic routine, especially those requiring lyric grace or finesse.

Mme. Raisa as *Desdemona* was not in her most congenial vocal or histrionic environment, but she sang with more than her usual measure of restraint, and was altogether admirable in the quaintly written "Salce, Salce," and the ever beautiful "Ave Maria" of the final act. This *Desdemona's* demise was as realistic as any thrill-hunter could hope to see.

Smaller parts were entrusted with varying degrees of satisfaction to Maria Claessens, Oliviero, Mojica, Dentale, Civai, and Landesmen. The investiture was an adequate one, and the third act ensemble had pageantry to delight the eye. Withal, it was a performance for which Gotham has cause to thank Chicago.

Galli-Curci Sings Brilliantly

As the heroine of "Lucia," Amelita Galli-Curci came back to New York on Monday evening, Jan. 31, and opened the second week of the season. It was her first appearance with the company since her recent marriage to Homer Samuels. A capacity audience greeted her when she stepped into the flood of the operatic moon.

The Scotch-Italian melodrama was given a patchy performance, but nobody cared. All waited for the favorite, and

considered her not as the persecuted *Bride of Lammermoor*, but as their idol of song. She did not open with her accustomed brilliance. The duet with *Ashton* was lacking in interest, but in the "Mad Scene," Galli-Curci was at her best. All the jewels in the wonderful casket were shaken out and made to sparkle in the light, and the audience cheered and cheered again until some of the florid passages were repeated. Here was the true magic of the voice; the sparkle, the brilliance, the clear loveliness of the legato, the ease and lightness of the staccato.

Tito Schipa seemed imbued with a desire to demonstrate his dramatic capacity, and sacrificed the eloquence of his lyric voice. His course seemed all the more regrettable when he emphasized the beauty of that voice in some splendidly given legato phrase. Giacomo Rimini worked strenuously as *Henry Ashton*. Virgilio Lazzari sang well as *Raymond*. Jose Mojica was *Arthur*, Philine Falco, *Alice*, and Ludovico Oliviero, *Norman*. Pietro Crimini conducted.

Mary Garden in "Thaïs"

Mary Garden brought "Thaïs" back to the stage of the Manhattan on Thursday night, and even though the task of bringing it back was almost exclusively upon the shoulders of the singing-directress, she rejuvenated Massenet's masterpiece and almost succeeded in glossing over the dingy portions of the elderly scenery, delighting a crowded house with her magical art and disappointing several hundreds who were unable to get into the theater. It was the galvanic personality of Miss Garden which was responsible for whatever success the opera had, for while she had the helpful assistance of Hector Dufranne in the rôle of *Athenael*, she it was who dominated the stage, both in song and in action. Her delineation of the character is familiar, and it is possible that not a few have been present at all of the twenty-nine performances of this opera when New York audiences have had the opportunity to witness her as the chief protagonist. It is doubtful if she ever sang the music with more poignant beauty or delineated the character with more unerring touch than upon this occasion. From an histrionic standpoint, Mr. Dufranne delivered himself of a sincere and convincing portrayal of the Cenobite monk, but he was evidently not in his best voice. Less satisfying was Albert Paillard in the rôle of *Nicias*. Giorgio Polacco made his second appearance with the Chicago company as conductor, and the result of his masterly hand was seen in the playing of the orchestra and in the general smoothness of the performance.

An Artistic "Manon"

It is a question when "Manon" has had a more artistic presentation than it did on Wednesday with the Chicago forces. The time-worn offerings which reappear on opera schedules with a frequency habitual, can rarely rouse a new thrill, but "Manon" did; a feat almost directly traceable to the *Des Grieux* of Muratore. There are few artists to whom the gods have been more bounteous and who embrace so many of the operatic virtues. The rôle of *Des Grieux* becomes Muratore well and the lyric beauties of his "Rêve" and "Fuyez, Douce Image" mark purple moments in the present operatic season. Yvonne Gall, handicapped by a tightening of the voice in the first act, emerged into a lovely *Manon* during the succeeding scenes. Dufranne, Cotreuil, Defrere and Paillard supported the other rôles graciously. The evening occasioned the return of the authoritative Polacco to the conductor's bench. He was heartily greeted by an audience rapturous throughout the performance.

"La Sonnambula"

Bellini's "La Sonnambula" gave Mme. Galli-Curci, as *Amina*, an opportunity on Saturday afternoon to transport a Chicago Opera Association audience of huge size at the Manhattan with some of the most exquisite singing which the distinguished prima donna has ever done in New York. She was in excellent voice, far better than at most opera

performances here last season, and not only exemplified beauty vocally but was, withal, a charming picture, particularly in the simple costume in which she graced the last two acts.

In the coloratura passages Galli-Curci displayed runs and trills of notable quality with absolute surety of pitch. It was not surprising that the matinee audience showed unmistakably its approval. Most operatic audiences appear to derive their greatest satisfaction in the high notes and the cadenzas. The Bellini score, however, contains much music which lies in the middle register of the soprano voice and in which the melodic line is long and flowing. Here Mme. Galli-Curci did some marvelously beautiful singing. It was unalloyed pleasure to sit through such an afternoon of opera.

Not less in the picture was the *Elvino*, Tito Schipa. The tenor did not fail as an inspiration to the prima donna. Rarely has there been as perfect blending of voices, and the duets were, in consequence, outstanding features of the performance. Mr. Schipa proved himself a good actor as well as a fine singer.

Rudolph was sung by Virgilio Lazzari, whose bass voice was not particularly ingratiating. Maria Claessens was the foster mother, *Teresa*; Philine Falco, *Lisa*; Vittorio Trevisan, *Allesio*, and Lodovico Oliviero, *A Notary*. Cimini conducted and was deservedly accorded a portion of the applause and curtain calls. The chorus deserves a word of hearty praise for some excellent singing.

Garden as "Marguerite"

Directrix Mary Garden made her first appearance in New York for some time as *Marguerite*, on the evening of Feb. 5. She had sung the part in the same house in the Hammerstein days, but it is not a rôle with which she has been particularly identified. Muratore appeared in the name-part, and Baklanoff as *Mephistopheles*. It was not a good performance. Lack of rehearsal was evident throughout the evening and the team-work between orchestra and singers was only semi-occasional.

Miss Garden's *Marguerite* is not one of her happiest creations. In its lighter moments it was childlike rather than naïve, and in the more intense ones, lacking in dramatic power. Vocally, however, she was at her very best and sang the entire rôle in a way to delight the hearer. Muratore's *Faust* was quite splendid to the eye and ear save for some falsetto notes, and worked out to the last detail of significance. To Baklanoff, as *Mephistopheles*, goes the dramatic honors of the evening. It was a thrilling, compelling, cynical spirit of malevolence, and all the new business he used was significant to the last degree. Not since the days of Plançon has the "Calf of Gold" been made so gripping; for all that it was done entirely differently. Vocally, the higher parts were better than the lower, and in several places short cuts were taken in order to avoid deep notes. The chorus was only fair and the scenery that of a bygone era. Mr. Polacco conducted.

HEAR WARNER HAWKINS

American Pianist Gives Admirable Recital in Aeolian Hall

Quite an interesting and valuable contribution to the season's music was the piano recital by Warner Hawkins in Aeolian Hall on Saturday evening, Feb. 5. Mr. Hawkins, an American, is in every sense a local product. He professes, in his work, no desire to thrill with pyrotechnic gymnastics, or to move by poetic compulsion. He is a sober performer of musicianly gifts, staid in his pianistic manner, academic in his interpretations. He impresses one with a sense of authority, of security; he is a little pedagogic at times, but there is always the feeling that he is "playing safe." He sees with a clear eye, and his vision is direct. In technique his accomplishments are more than adequate.

Very admirably he gave Beethoven's Sonata, Op. 2, No. 3, as his opening number last week. Octave passages were brilliantly played, and there was a turn of phrase in parts that exemplified excellent taste. In a Chopin group, two Mazurkas, one in C, the other in F Sharp Minor, stood out. Three Etudes, the F Sharp Impromptu, and four Preludes were also finely done. The second part of the program opened with a colorful Debussy piece, "Poissons d'Or," and included Grainger's "Gay but Wistful" and works by Liszt, MacDowell, Brockway and Hendricks.

A large audience expressed marked appreciation of Mr. Hawkins' performance.

ENCORES PROLONG FRIEDMAN PROGRAM

Pianist's Second New York Recital Evokes Enthusiasm —Prowess as Technician

Substantiating his triumph of a few weeks ago—a triumph meanwhile kept alive by his more recent appearance with the National Symphony—Ignaz Friedman gave his second piano recital at Aeolian Hall Saturday afternoon, Feb. 5, before a large and incontinently enthusiastic audience. His program which opened with the A Minor Rondo of Mozart and closed with the "Don Juan" Fantasia of Liszt, officially included the E Flat Rondo of Hummel, the Bach-Liszt Chaconne, the "Liebestraum" of Liszt, the B Minor Sonata of Chopin, two Viennese dances of Gaertner, and an Etude of his own, wherein the recitalist, after demonstrating his skill as a brilliant arranger of the Gaertner melodies, proved himself a composer who could contrive technical difficulties as readily as he could dispose of them.

Mr. Friedman's earlier successes had evidently traveled ahead of him. They greeted him as he reached the platform. And he got no further than the second number before he was forced to acknowledge his embarrassment of popularity. He therefore capitulated with a brilliant repetition of the Hummel Rondo—and from then on, much to its delight, the audience was at some difficulty distinguishing between the actual program and its encores.

Such acclaim as Mr. Friedman received hints that this comparatively new entrant into the American concert hall will soon be a fixed star in our musical heavens. Equipped with a prodigious technique, he is prodigal in the use of it. He is unfortunately—eternal fly in the ointment!—somewhat prone to make capital of his technical gifts instead of simply allowing them to draw sedate musical interest. In the finale of the Chopin sonata, for example, the mordant fury of the minor theme became almost an orgiastic frenzy of despair. And a further application of this same wide-open-throttle-principle to two études by the same composer—encores—established the fact that if the pianist can play, popularly speaking, as fast as the devil, he also is sometimes willing to play considerably faster than Frederic Chopin intended.

This is not said in derogation of extremely high and individual talents. It is said in the hope that such talents will not long be blurred by the distracting vices of super-abundant virtuosity. For the same reason it is to be regretted that a pianist of Mr. Friedman's attainments should frequently indulge in that common sin of deliberately accenting melodic notes which the composer deliberately indicated should remain unaccented.

These are two small crimes to record among many deeds of intellectual and emotional valor. Mr. Friedman's playing of the "Don Juan" Fantasia was a tour de force—though it was a musical waste of energy. His Bach Chaconne was likewise more than commendable. But such deeds make their accompanying peccadilloes extremely noticeable. If trifles can make perfection, so can they mar it.

Kathleen Hart Bibb Offers Unique Works in Second Recital

A program avoiding too-trodden paths was that offered by Kathleen Hart Bibb at her second song recital, Feb. 6. Five Canzonets for voice, flute and piano, arranged with fine effect by Frank Bibb, provided an auspicious beginning for her program. Five Scandinavian songs followed, her singing of Stenhammer's "Margit's Song to the Mountain King" being especially memorable, and providing scope for interpretative artistry. Jensen's Scherzo, "Tennis at Trianon" by Sibelius, "Autumn" by Lange-Müller and "Serenade" by Peterson-Berger completed the group. Arias from Thomas's "Queen Elizabeth" and from Flotow's "L'Ombre" and five settings of Verlaine's "Mandoline," including those of Dupont, Debussy, Hahn, Fauré and Poldowski, afforded interesting contrasts and four songs by Horsman completed the program. Although her voice is somewhat limited in scope Mrs. Bibb's qualities of perception made her program unusually attractive. Frank Bibb, as usual, proved an admirable accompanist.

Boston and Detroit Orchestras Contribute Vivid Touches to New York's Symphonic Scene

Monteux Men at Their Best in Richly Varied Programs—Levitzi Aids Gabrilowitsch Forces in Sterling Concert—Damrosch Introduces Significant Score, Pietro Yon's "Gregoriano" Organ Concerto, with Composer's Collaboration—Strauss Unforgettably Projected by Willem Mengelberg—Program of Italian Music by Symphony Society—Two Philharmonic Concerts

ANOTHER successful invasion of Gotham by the Detroit Symphony, with a tumultuous reception for the conductor, Ossip Gabrilowitsch, and the soloist, Mischa Levitzki; two red-blooded programs by the Boston Symphony, under Pierre Monteux; the novelty of an organ concerto with the Symphony Society; a towering projection of Strauss's "Hero's Life" by the National Symphony, under the propulsive baton of Willem Mengelberg, to whom Strauss dedicated it; and the appearance of the Russian tenor, Dmitry Dobkin, at a concert of the Philharmonic, conducted by Henry Hadley, were salient events of a week crowded with orchestral programs.

The steady improvement that has been noted in the Boston Symphony was again commented upon at the concerts it gave Thursday night and Saturday afternoon. There was a capacity audience for the Detroit players. The Damrosch novelty brought forward Pietro Yon to play his own "Concerto Gregoriano" for organ and orchestra, which he did with marked success. The Mengelberg performance of "Ein Heldenleben" was one not soon to be forgotten, even though the orchestra was not quite equal to the heroic playing demanded of it by a director who has proved himself in every sense a master.

Boston Visitors Play Debussy

The Boston Symphony has given programs of greater power this season than that with which they came to Carnegie Hall for the fourth time, last week, but Thursday night subscribers will remember with a good deal of satisfaction the concert of Feb. 3. It opened with the First Symphony of Beethoven, included Debussy's "La Mer" and Franck's "Les Djinns", and ended with Liszt's "Tasso."

It is the time of year when a little staleness in busy orchestras might be condoned, but there was nothing lethargic in the work of the Boston visitors. This season has revealed a healthy state of affairs, a fine ensemble bent upon living up to its traditions. The progress made under Mr. Monteux, in the new phase of the band's history, has been notable, and the work accomplished last week was admirable indeed. There was nothing new, but the interpretations were distinguished, satisfying, artistic.

Debussy wrote much better music than the fabric of his sea dreams. But these impressionist mood sketches are nevertheless beautiful, and when played as they were on this latest occasion, they have a living freshness that holds the ear. The composer achieved the vivifying light that is the aim and hope of the impressionist of the brush.

The Beethoven Symphony was given with a delicacy of feeling that suited its many graces. It was a Mozartian performance in every sense, characterized by lightness and freshness.

The Franck symphonic poem enlisted E. Robert Schmitz for the piano part. His was not a task to appeal greatly to the solo pianist. A composer's experiment, in a way, Mr. Schmitz demonstrated that the work was worthy of attention. It was a difficult part that he played, one that did not attract to the player the honors that are his as soloist in a concerto, but the audience was not slow to recognize his art. "Tasso," the final number, was admirably done. The mournful, plaintive mood of the first part was splendidly suggested; the climax capably wrought.

Monteux's Afternoon Program

Dvorak, the colorist, as represented by his Second Symphony (D Minor, Op. 70), spoke to sympathetically attuned ears through the Boston ensemble at the Saturday afternoon concert. Though scarcely off the beaten track, the symphony has not been played with anything like the frequency of the "New World," yet contains distinctly agreeable material, well dressed to appeal to audiences not too far swept from the music of half a century ago. It was well played.

Conductor Monteux saw fit to include in his program the two Passacaglias by Cyril Scott which were both praised and condemned recently when the Philadelphia Orchestra introduced them to New York. Second hearing left opinions as divergent as before. Founded on traditional Irish tunes, they ask little or nothing of tradition in their scoring.

The balm of Gallic suavity was applied after the dissonant sting of the Scott numbers, when Monteux's men played Roger-Ducasse's D Major "Suite Fran-

caise." The "Tannhäuser" Overture of Wagner completed the program.

Organ Novelty at Damrosch Matinée

Something of a novelty was injected into the program of the Symphony Society's concert at Aeolian Hall on Sunday afternoon, Feb. 6, when Walter Damrosch presented as soloist Pietro A. Yon, the noted organist. Violinists, pianists and singers we have had galore at our symphony concerts this and other seasons in New York; the instrument at our Carnegie Hall makes the appearance of an organist there impossible, but the Aeolian Hall organ is a very adequate instrument. And so Mr. Damrosch, ever keen to realize the value of the unusual, brought forward Mr. Yon last week in his own "Concerto Gregoriano" for organ and orchestra.

Mr. Yon had a brilliant success with his work, one of the finest compositions of our day for organ and orchestra. He played it magnificently, with just the right balance between his solo instrument and the band. The audience, many of whom had never heard an organ concerto, applauded him heartily and recalled him a number of times to bow. The concerto is a work that has in all its four movements a symphonic undertone and a deep ecclesiastical feeling. The themes are not Gregorian, though they are in the Gregorian manner. And the way in which Mr. Yon has transformed them in his various movements indicates his extraordinary musicianship. He combines, as do few, musicianship of the highest type with extraordinary virtuosity. In the final movement his cadenza was thrilling. The orchestral part, scored for strings, horns, trumpets, trombones, harp and tympani—the composer has wisely omitted woodwinds in his *partitur*, knowing that they always tend to make the reeds of the organ sound colorless, when used with them—was played tolerably by Mr. Damrosch and his men. The serene *Adagio*, with its theme in unison in both organ manuals, was singled out for special approval.

Mr. Damrosch gave a very unfinished performance of Saint-Saëns's long-winded and bombastic Symphony in C Minor (Mr. Yon presiding at the organ, and Ruth Clug at the piano in it), and closed the afternoon with Wagner's "Tannhäuser" Overture. A remarkably vivid "Barcarolle: Sarabande," in which the soprano obligato was tremulously sung off stage by Henrietta Conrad, and the "Dance of the Old Ladies," both by Casella, were also given.

Italian Music in Historical Cycle

Walter Damrosch presented a concert of music by Italian composers in his Historical Cycle at Carnegie Hall on the afternoon of Feb. 3, beginning with Molinaro, born in 1599, and ending with de Sabata, born in 1892. It will easily be seen that seven numbers selected from such a broad field, could hardly do more than skim the surface of the subject. The two primitive works, Molinaro's Balletto from "Il Conte Orlando" and a Gagliarda by Galili, were charming, but the modern orchestration by Respighi, and the huge volume of tone of the

orchestra robbed them of much of their individual charm. "C'est magnifique mais c'est pas la guerre!" The "William Tell" Overture was, as it always is, interesting in spots but very long. The Overture to Sinigaglia's "Le Baruffe Chiozotte" was a far cry from the previous number. It was nicely played and had much of real charm. Respighi's "Roman Fountains" were given with dash, the last two being the best.

The real novelty on the program was the Barcarolle from Casella's "Venetian Convent" Suite in which Henrietta Conrad sang the soprano wordless obligato, and sang it very well. The other two numbers in the suite, the "Dance of the Children" and "Dance of the Old Ladies" were well played, the "Old Ladies" especially so. De Sabata's "Juventus," which closed the program, was noisy. Much of it is interesting but there is footless repetition of themes and the orchestration seems over-heavy.

The Detroiters Conquer

New York, citadel of symphonic music, was again stormed by invaders last week. On Wednesday evening Ossip Gabrilowitsch and his Detroit Orchestra gave a concert in Carnegie Hall with Mischa Levitzki as soloist, which for solid merit stands out prominently among the stirring events of this orchestra-ridden season. The Detroit Symphony's tonal quality is of excellent texture, the attacks are precise and there is an all-pervading vigorous spirit in the organization. These commendable qualities were utilized to the full in Mr. Gabrilowitsch's conception of the Beethoven "Lenore" Overture, Mendelssohn's "Midsummer-night's Dream" Overture, Scriabine's Third Symphony and Wagner's Overture to "Tannhäuser." Mr. Gabrilowitsch's dynamic driving power, his sweeping energy found congenial occupation in Scriabine's fiery, not to say boisterous opus. The poet of the piano who now guides the Detroit orchestra is now a full statured poet of the symphony. A few seasons more under the Russian master's tutelage and the orchestra will carry the fame of the Michigan city's music farther than that of the famous mechanical toy whose name is spelled in four letters.

Mischa Levitzki, young Titan of the piano, again demonstrated that he is one of the great artists of the time. He imbued his ancient vehicle, the G Minor Concerto of Saint-Saëns, with new life. His dashing performance fired the enthusiasm of the immense audience. Mr. Gabrilowitsch provided an ideal orchestral background for the young virtuoso.

Shakespeare and Mendelssohn

Shakespeare, plus Mendelssohn, was the musical nourishment which Mr. Damrosch, aided by David Bispham, the Symphony Society, two vocal soloists and a chorus of women's voices, supplied at Saturday morning's concert for children. The same fare had been served grown-ups some weeks earlier and had been found both edible and eupletic.

Mr. Bispham read "A Midsummer Night's Dream," and the orchestra played Mendelssohn's music. Rachel Morton Harris, soprano; Ada Tyrone, mezzo-soprano, and the women's chorus, from the Oratorio Society of New York, sang the recurring fairy lilt. The audience was a large one, containing children ranging in age from six to sixty, perhaps some younger and some older. There was no lack of appreciation and the humor of Mr. Bispham's reading was particularly agreeable.

Mengelberg Vivifies Strauss

Richard Strauss sealed his admiration of William Mengelberg by dedicating to the Concertgebouw leader "Ein Heldenleben." Last Wednesday afternoon (and Tuesday evening) Mengelberg gave glowing evidence of his title to the honor. With the National Symphony, he published the giant score with a passion and musical penetration that carried away

his listeners. One forgot the work's length, sophistications, vanities. The rhetoric sounded real. Mengelberg laid a spell upon music, players and audience. Through the glass that he held up, "A Hero's Life" was noble, vital, a vivid document set down by Overman himself. When the trance broke you realized the reality, that "Heldenleben" is a weaker work of a genial, greatly dowered wizard whose mirror gives back the most flattering of reflections.

The technique is worth dwelling upon. Sublime polyphony is the bone and marrow of this score. Its energy is breathtaking. The battle is fought in full mail; the armor glitters, the swords are keen and terrible. Some of the love music is entrancing. (Concertmaster Guidi played the elaborate violin solo beautifully.)

Very impressive are the fifth and final sections. The last climax sounded like a meteor striking earth as Mengelberg brought it forth. A great performance—with occasional rough edges—vital from introduction to coda. It brought the audience to their feet and there was cheering from the leader and men.

Other items were Beethoven's "Leonore" Overture, a Chaconne and Rigaudon transcribed from Monsigny by Gevaert—charming, innocuous music—"L'Après-midi d'un Faune" of Debussy. They were played in the Mengelberg manner—finely.

Russian Tenor With Philharmonic

Under the baton of Henry Hadley, on the afternoon of Feb. 4, the Philharmonic Orchestra played an interesting program and introduced a Russian tenor, Dmitry Dobkin, new to this country. The program began with Berlioz's "Roman Carnival" Overture, played evenly though not thrillingly. Mr. Dobkin was then introduced with the familiar "Chanson Indoue" from Rimsky-Korsakoff's "Sadko" and Cavaradossi's aria from the last act of "Tosca." The first of these, familiar as a soprano number, was somewhat of a novelty sung by a tenor, as the composer intended, and sung in Russian. It was taken much more slowly than on its former hearings. Mr. Dobkin has an excellent voice and sings well. His best work was done in the Puccini number and he was brought back to the stage for numerous bows.

Victor Herbert's Suite "Woodland Fancies" proved very characteristic of the composer. The second and third numbers, "Forest Nymphs" and "Twilight" were the best, also the best played. Mr. Herbert, from a box, bowed his acknowledgment of prolonged applause. Sibelius's "The Swan of Tuonela" was the highwater mark of the afternoon, delightfully given with the vague, mysterious atmosphere the piece demands. A singularly satisfying piece of playing. Strauss' "Don Juan" closed the program.

Lhevinne Assists Philharmonic

Josef Lhevinne co-operated with the Philharmonic hosts on Saturday night, contributing a characteristic, powerful interpretation of the Tchaikovsky B Flat Minor Concerto. The Russian pianist was ardently applauded after his distinguished performance. The program included the "New World" Symphony, Kallinikoff's poem "Fir Tree and Palm," and the "Spanish Caprice" of Rimsky-Korsakoff. Mr. Stransky conducted.

ST. LOUIS ORCHESTRA

PLAYS SOWERBY SCORES

Composer Meets with Cordial Reception and Plays Concerto—Ovation for Tetrizzini

ST. LOUIS, Mo., Feb. 7.—Leo Sowerby, the young American composer, had pride of place on the program for the ninth pair of Symphony concerts, the orchestra playing his overture "Comes Autumn Time," and supporting him in his Concerto in F in which he demonstrated his pianistic gifts. Both compositions showed merit and Mr. Sowerby was given a cordial reception.

Luisa Tetrizzini and her concert company appeared before a very large audience in the Coliseum recently. The diva's numbers included several operatic arias, notably the Mad Scene from "Lucia." She was accorded an ovation and responded with encores. Mayor Kiel presented her to the audience and the event was very much in the nature of a public greeting.

At a recent "Pop" concert, Raymond Koch, baritone, scored a decided success, singing an aria from "Faust" and a group of songs. He was in fine voice and was excellently received.

H. W. C.

Blanchet: Swiss Master of Music and Mountain Heights

A "Hidden Master" Known and Admired by the Select Few — Has Exploited Successfully Most of Piano Forms

By FREDERICK H. MARTENS

EMILE BLANCHET, to use the apt term of Rudolph Ganz, an ardent admirer of the wonderful things he has written for the piano, is a "hidden master," one of those musically creative minds, richly endowed, whose compositions, while in many cases transcendently beautiful, are also transcendently difficult and, largely owing to their author's modesty and lack of insistence on their merits, are known to a select few rather than, as they deserve, to a far larger audience.

Born in Lausanne, studying first with his father, who inoculated him with the traditions of Hauptmann and Moscheles, later with Ferruccio Busoni, Blanchet, after European tours which established his reputation as a concert-pianist, has devoted himself principally to composition—in which he is self-taught. As a composer he (like Chopin) deliberately chose the piano as the instrument best fitted to translate his musical thought, and has held himself aloof from the various modernist creative groups of France, Switzerland and Belgium, successfully developing his own very original concepts, and his manner of expressing them.

The fact, however, that his compositions hitherto so little known or appreciated, are beginning to attract attention through sheer value and importance; that pianists of the caliber of Rudolph Ganz and Busoni, a piano technician like Isidore Philipp, a critic like Louis Vienne are concerning themselves actively with them, would seem to justify some account of their nature and quality. To hear them at their best, perhaps, is to have the privilege of listening to Rudolph Ganz play them with intimate mastery and insight for a few interested listeners.

The "Cinq Etudes"

Quantitatively as well as qualitatively, Blanchet's output is by no means negligible, and he has exploited most of the piano forms. His "Cinq Etudes," for instance, each offer the player a different technical problem of excessive difficulty. Blanchet's theory is that there is really a sixth finger missing at the top of the hand. Hence, in the first of the "Etudes," a frightfully difficult study in double thirds, he introduces an altogether novel system of fingering, one which proportions an *absolute* legato, by the use of the third finger on both sides of the fourth, and the fourth on both sides of the fifth. In a discussion as to the relative merits of double-note fingerings, Mr. Ganz showed the advantages of Blanchet's idea by sketching some famous double-note finger-patterns. Bülow's: 3 4 2 4 5
1 2 1 2 3

which Percy Grainger is also said to use;

Busoni's: 3 4 5 3 4 3 4 3 4 5 3 4

1 2 1 2 2 1 2 1 2 1 2 2

Godowski's: 3 4 5 3 5 4 5

1 2 1 2 1 3 2

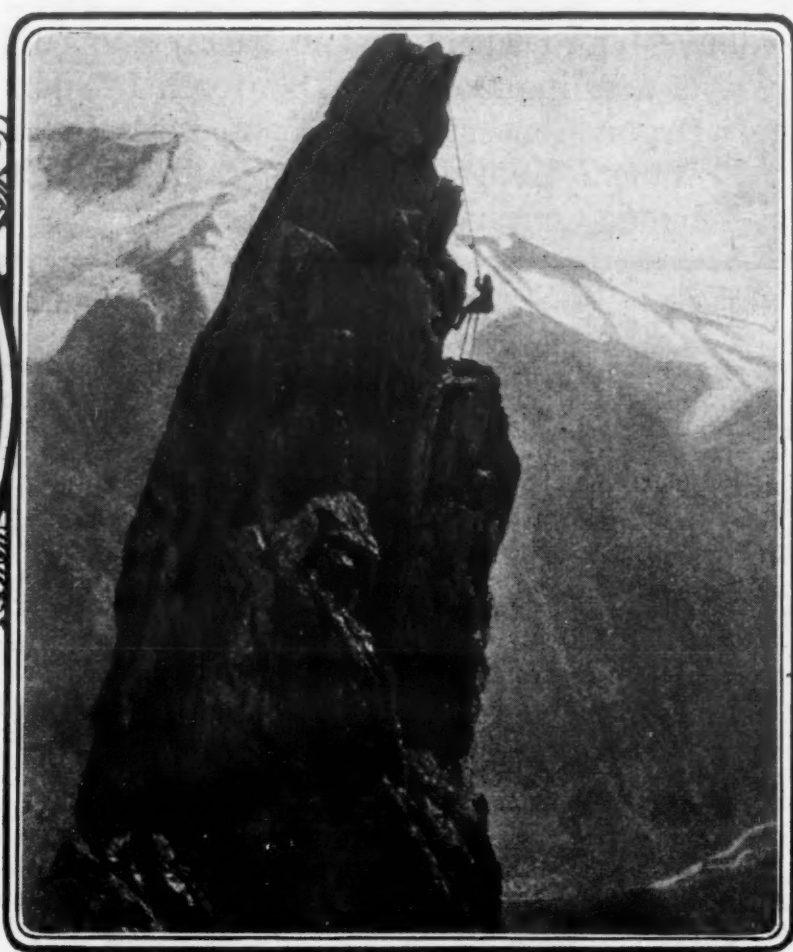
The fingering enclosed in a square, in the Godowskian scheme, represents the pith of the Blanchet idea. Another Etude exploits the apposition of three-form and four-form designs in the respective hands; while the fourth the composer calls "the bottle study," as it suggests to him the gradual filling of a bottle with a content of liquid tone.

"Preludes" and Other Works

There are "Preludes," a number of them, as well, in great variety. The Prelude, Op. 10, No. 4, is a "butterfly" piece of most exquisite, fluttering grace, developed along a thematic design of



Left: Emile Blanchet, Swiss Composer, Who Has Written Rich and Powerful Music for the Piano; Right: Pointe Marie-Christine, Swiss Alps (Approximate Elevation 3650 Meters) Ascended for the First Time by Emile Blanchet and P. M. Zurbriggen, September, 1920



great originality. In others we find a harmonic subtlety which seems that of a stronger, manlier Ravel. In all these various "Preludes" Blanchet draws from the palette of the modern piano resources of sound-color hitherto unexpressed. At the same time, however, he cannot be called an impressionist: his art, as Louis Vienne puts it: "is based rather upon a species of horizontal writing, a kind of free counterpoint often renewed." Blanchet's "Variations on a Theme by Mendelssohn" are a splendid example of this (the composer included them recently in a concert of his compositions he gave in Paris), and their interesting development of new rhythmic and sonorous effects were commented upon. In fact, Blanchet's counterpoint is more gravid, more serious even than that of César Franck. Bits of the spontaneous, technically taxing "Concertstück," dedicated to Rudolph Ganz, which has pages of the loveliest lyricism, "a picture of snow in the Swiss mountains," as the composer calls them, to offset its more brilliant portions. Such things as the "Scherzo," the "Polonaises" (there are several spirited examples of the form) the "Impromptu," two "Barcarolles," and various "Serenades," prove that Blanchet's muse moves with ease from the powerful and elaborate to the more gracefully poetic phases of expression.

As a colorist Blanchet has achieved marvels in the suite of three pieces entitled "Turquie," and in his delightful "La Sérénade à Mitylène," after a melody of Levantine mariners, one of his more recent things, and which, has been put forth by an American publishing house, the Composer's Music Corporation. Each number of his Turkish suite is a glowing tone-canvas, as far removed from the cheaper inflections of musical orientalism as may be imagined. "Caiques" (the name of those narrow skiffs which skim the waters of the Bosphorus) is no gentle gondoliera, no languid barcarolle drifting on sluggish canal waters; but a rapid, movemented piece that rushes along with the spirit of swift-flowing tides. "Elyoub" is a picture of the cemetery of the Faithful in Constantinople; a threnodic *quasi* Adagio of intimate effect. Thrilling, taking the listener out of himself (as Rudolph Ganz plays it), is "Au Jardin du Vieux Sérail" (In the Gardens of Old Serail). Just as "Caiques" departs far from the accepted idea of the barcarolle, so this picture of the palace-garden at Adrianople is anything but garden-music in the more accepted sense. It is a passionate, moving tonal drama; a tragic story told with an infinite variety of nuance and inflection, a baring of the primitive soul of oriental passion, such as only a great artist can conceive. There is a wail of eastern cantillation that harrows, so genuine, so spontaneous is its despair. Into a few pages of piano music, Blanchet has crowded a gripping

tonal drama, perfect in its spontaneity, sure in its appeal.

In a different manner, a slighter manner, Blanchet again evokes the East in his "Sérénade à Mitylène," where "burning Sappho loved and sang." Here the composer of the Mendelssohn "Variations" takes a simple, graceful folk-wise air, and after the first statement of his theme, develops it in canon and with restrained wealth of embellishment (including a little cadenza and a chain of trills) and allows it to die away in tranquil *ppp* phrases as though returning it to the Aegean airs whence it rose.

"Tocsin" and "Première Ballade"

Blanchet himself rather scorns this captivating folk-tune, set down in a playful mood. The artist who combines the imaginative power and technical control of his harmonic forerunner César Franck, with the glowing chromatic color of a Rimsky-Korsakoff, has laughingly termed it a "*petite coquetterie*." No one who hears or plays it will agree with this definition. And if he "let himself go" in the "Serenade," there is no renunciation of loftier ideals in his two latest works, the "Première Ballade," Op. 29, and the "Tocsin," Op. 28. In these two compositions, also issued by the publishers of his Levantine "Sérénade," he once more rises to lofty altitudes. The "Ballade" is nobly expressive, and has that quality of dramatic intensity with which Blanchet manages orchestrally, to imbue the piano tone. In the "Tocsin" he has taken a severe form (like Ravel in his Trio), the Pas-sacaglia, and has subordinated its stately measure to an iron, clangorous song of the alarum-bells of war (the work is subtitled "August 3, 1914"). It is a monument to his art, this number seven pages in length, for in one of the severest of forms, he expresses himself in the most modern of idioms with the freedom of a Bach.

Blanchet is an enthusiastic mountain climber. Several peaks in the Swiss Alps have first been trodden by his foot. Is there any connection between his passion for the physical heights, the peaks which themselves seem to aspire toward the illimitable, and his esthetic trend, which draws him to the loftiest planes of creative musical imagination? It may well be the case.

With the exception of such delightful piquancies as his "Sérénade à Mitylène," Blanchet's music cannot, of course, be "popularized" like that of a Moszkowski or a Poldini. It is music whose procedures, and technical facets are its own, its personal note is an individual one—but qualitatively it ranks with the best. To hear Rudolph Ganz play with all the perfection of his art such things of Blanchet's as the "Tocsin," the "Première Ballade," the Levantine "Sérénade," or that glorious keyboard drama, "Au Jar-

din du Vieux Serail," is to realize that Blanchet is indeed a "hidden master" whose achievement deserved to be revealed.

Marion Rous Presented with Rare Beethoven Relic

Marion Rous, pianist, has been booked for her recital "What Next in Music," by the Tuesday Musicales of Detroit for March 31, by the Thursday Morning Music Study Club of Port Huron, the College Women's Club of Milwaukee, April 3, and the Music Teacher's Association of Duluth, April 8. Miss Rous made successful appearances recently before the Atlanta Music Study Club and the Savannah Music Club, playing compositions of Malipiero, Goossens, Lord Berners, Griffes, Prokofieff, and other modernists. While in Savannah, Miss Rous was presented with a coffee cup that had belonged to Beethoven. The cup was accompanied by a document and by one of the invitations to Beethoven's funeral, issued by his publishers. The cup was bought at the sale of Beethoven's effects by Alois Baron von Bruck. It was brought to this country by the son of von Hock, from whom it passed into the hands of the collector now living in Savannah, who presented it to Miss Rous.

Albert Wolff's Paris Appointment Confirmed

The appointment of Albert Wolff, conductor at the Metropolitan, to the post of General Musical Director of the Opéra Comique in Paris to succeed André Messager, was confirmed last week by Mr. Wolff. He will return to the Metropolitan next winter, but for a part of the season only, probably about two months. Mr. Wolff is now in negotiation with the French publishers of Lalo's opera, "Le Roi d'Ys," which has never been sung in New York, and he expects to produce it at the Metropolitan next year. He will also restore to the repertoire Massenet's "La Navarraise," which has not been heard there in a number of years. Mr. Wolff will sail for France immediately at the end of the present season.

New Choral Club Inaugurated in Sioux City, Iowa

SIoux CITY, IA, Jan. 29.—The newly organized Choral Club of the Sioux City Woman's Club made its initial bow before the members of the club at a meeting held this afternoon in the Unitarian Church. The organization, consisting of fifty voices under the directorship of Willis Fleetwood, presented a short program in a very able manner. W. C. S.

SAN FRANCISCO, CAL.—Tina Lerner's many friends are greatly pleased with her success in Paris, where she recently appeared as soloist with the Philharmonic Society.

MAY PETERSON IN TACOMA

Sings with Local Musical Club Chorus
—Other Events

TACOMA, WASH., Feb. 8.—The Ladies' Musical Club scored a distinct success Friday evening when an audience that filled every available space in the Tacoma Theater gathered to hear the mid-winter concert of the choral department under the direction of Frederick W. Wallis. May Peterson was soloist. The chorus of sixty-five voices has always maintained a high standard, and surpassed itself last week, giving a difficult program entirely without score. Each number was an artistic achievement and especially notable were "The Nile" by Saar with Miss Peterson as soloist and Agnes Lyon playing the violin obbligato and Schubert's "The Lord Is My Shepherd." Miss Peterson was given an ovation. She was in superb voice and sang two solo groups in addition to her parts in the chorus. Clarence Sheppard and Pauline Endres were the accompanists of the evening.

A splendid house greeted the Salzedo Harp Ensemble and Povla Frijsch Tuesday evening, when they appeared at the Tacoma Theater under the management of Bernice Newell. Mme. Frijsch was also given a very cordial welcome on the occasion of her first appearance in concert at the First Swedish Church.

The regular fortnightly concert of the Ladies' Musical Club introduced Thirza Cawsey of Seattle, who displayed a coloratura voice of rare charm. She sang two groups accompanied by Mrs. Schlarb. Others contributing to the fine program were Rose Karasek Schlarb and Mme. Kaethe Pieczenska, 'cellist, accompanied by Mrs. Roy Pinkerton.

E. M. M.

Birgit Engell Soon to Return to Native Land

Birgit Engell, Danish soprano, has been a busy artist since arriving here, and in order to complete all her tour in time is kept on the road almost night and day. She sails for home early in March where she returns to the opera. During the past two weeks Mme. Engell has been exceptionally active. On Feb. 4, she sang in Washington with Laurence Leonard. Immediately following that concert she left for Milwaukee to sing on Sunday. On Feb. 8 and 9 she was soloist with the National Symphony. After which she gives a recital in Buffalo, and a second concert in Philadelphia. Mme. Engell will return to America next season for an extended tour.

Concert for Italian Earthquake Victims

For the benefit of earthquake sufferers in Italy, the regular Sunday night concert at the Metropolitan gave way to a special concert on the evening of Feb. 6 under the auspices of *Il Progresso Italiano*. Of eight artists announced, Mr. Didur was unable to appear, and Giovanni Martino took his bass aria from "The Barber of Seville." Others heard were Claudia Muzio and Rosa Ponselle, Messrs. Martinelli, Crimi, De Luca, Danise and Mardones, while the opera orchestra assisted with four conductors, Bamboschek, Moranzoni, Papi and Setti.

Reading Organist in Recital at Norristown

NORRISTOWN, PA., Feb. 2.—Henry F. Seibert, organist and choirmaster of Trinity Lutheran Church in Reading, gave a recital in the Trinity Lutheran Church of this city recently, with the assistance of Amy J. Brumbach, contralto. An exchange recital will be given shortly by Harry A. Sykes, of the Norristown church in Mr. Seibert's church at Reading. Mr. Seibert's program was well delivered.

Ridgewood Throng Hears Werrenrath

RIDGEWOOD, N. J., Jan. 25.—When Reinald Werrenrath comes to town Manager Lilly of the Ridgewood Recitals, has to put in rows of extra seats to accommodate the audience. It was not in tragic or dramatic songs alone that Werrenrath excelled at his recent appearance. The first three numbers of his program, charming Old English and Irish airs, gave evidence also that mellow sweetness of tone is at his command.

Falk Plays in Arkadelphia, Ark.

ARKADELPHIA, ARK., Jan. 22.—Jules Falk, violinist, gave a recital in the Henderson-Brown Artists' Course last evening with success. He was much applauded for his playing of numbers by Wieniawski, Zeckwer, Burleigh and others.

Tetrazzini and Aides Tour
Country in a Private Car

Luisa Tetrazzini, the Distinguished Coloratura, with Her Party on Tour

A PRIVATE car is needed for the accommodation of Luisa Tetrazzini's concert party, now on an extensive tour. While waiting for train time in one of the cities which they had visited, the musicians were photographed on the rear platform of their car. From left to right are shown Francesco Longo, pianist; Henry Bove, flautist; William H. Lahey, manager; Mme. Tetrazzini, and Max Gegna, cellist.

NUMEROUS VISITORS IN PITTSBURGH'S LIST

Gluck, Zimbalist, Yon, Finnegan and Hofmann in Recitals
—Honor Foerster

PITTSBURGH, PA., Feb. 7.—When Alma Gluck and Efrem Zimbalist arrived in town 5000 music-mad and phonograph-loving folk turned out to welcome them. The popular pair gave solos and duets in their accustomed styles, the program ranging from song by Arthur Voorhis to the ubiquitous "Carry Me Back." Eleanor Scheib gave both the soloists excellent support at the piano.

On the same evening, Pietro Yon, organist of St. Xavier's, New York, and John Finnegan, Irish tenor, came to Carnegie Hall and they, too, drew their thousands. The concert was for the benefit of the Cork sufferers. Yon demonstrated his impeccable skill and comprehension of the modern organ in his own splendid compositions and works of Bach. John Finnegan has sung here before and we have always found him to our liking. Carl Bernthaler supplied his usual commendable accompaniments.

The fourth of the Heyn concerts saw that "Prince of Pianists," Josef Hofmann, giving a piano lesson to thousands of piano students. He was as regal as of yore and there was a certain amount of fire and spirit in his playing not always apparent. For exquisite pianissimi and elegance of phrase the peerless Josef is unexcelled. Besides the Schumann "Carnaval," he played Rudolph Ganz's "Rustic Dance," and a Chopin group. Certainly there is but one tale of Hofmann and it is the tale of superlative art.

The Forum Club honored Adolph M. Foerster, the well known Pittsburgh composer, on Wednesday, his natal day. The club gave an entire program of Foerster's compositions. Speeches were made and a reception held. Jean F. Carroll, chairman, arranged the program. The New Era Club Choral sang a number of part songs. Pittsburgh is proud of Adolph M. Foerster. He has done fine work here. The Tuesday Musical Club Choral under the leadership of Charles N. Boyd, gave a number of old choral beauties this week at the Soldiers' Memorial Hall. Mrs. Lillian Raymond Rott, soprano, sang solo parts. Flora Steiner, pianist, offered a number of piano works. The Tuesday Musical Club ensemble—strings, flute and 'cello—also contributed. Mrs. Elsie Breese Mitchell, pianist, played the accompaniments.

The Cecilia Choir of the Western Theological Seminary, Charles N. Boyd, director, has been featuring a number of the large church music works at their

concerts; ranging from Bach and Brahms to P. C. Lutkin and James W. Clokey.

The Musicians' Club of Pittsburgh brought the Detroit Orchestra, under Ossip Gabrieliwitsch, here in a concert, Tuesday night, for the benefit of the Stephen Collins Foster Memorial Fund. The soloist was Benno Moiseiwitsch, pianist. It was one of the most successful concerts of the season, and started a fair nest egg for the fund. Mr. Moiseiwitsch played with effects that were startling and thrilling. H. B. G.

Schumann Heink Opens Miami Artist Series

MIAMI, FLA., Feb. 3.—Mme. Schumann Heink gave the first artists' recital of the season at the Central School auditorium Jan. 24, with the house packed to the limit of its capacity. The audience was enthusiastic from the first number to the last and the artist was generous with encores. Appearing on the program with her was George Morgan, baritone, who also won favor. Katherine Hofmann was all that could be desired as an accompanist. The recital, undoubtedly one of the greatest musical events ever presented in Miami, is the first of the series arranged by S. Ernest Philpitts.

A. M. F.

Active Month for Jollif

January was an active month for Norman Jollif, baritone. On Jan. 8 he appeared at the Brooklyn Academy of Music, in concert for the Munson Institute. On Jan. 12 he was soloist with the Philadelphia Mendelssohn Club. As the High Priest, he appeared with the Newburgh Coral Society in a concert presentation of Saint-Saëns's "Samson et Dalila" on Jan. 18, and in joint recital with Merlin Davis, tenor, of Montreal, he appeared at the Canadian Club on Jan. 23. Two days later he was one of the soloists in "Elijah" with E. B. Hood's Choral Society in Lowell, Mass. Other engagements were as soloist with the Orange, N. J., Women's Musical Art Society and in joint recital with Irma Seydel, violinist, for the Columbia University Institute of Arts and Sciences.

Binghamton Relishes Art of Rachmaninoff

BINGHAMTON, N. Y., Jan. 29.—To an audience of a thousand Rachmaninoff revealed something of the heights and depths of his great musicianship when he played in Kalurah Temple recently. The audience gave ample evidence of its appreciation of the celebrated virtuoso's work. He played two of his own compositions and works by Mozart, Liszt, Chopin and Schumann. J. A. M.

TORONTO HEARS ENSEMBLES

National Chorus, with Martinelli, Offers Annual Program—Toscanini Appears

TORONTO, CAN., Jan. 28.—Toronto has been described as a city of choruses. The first of the outstanding choral organizations to be heard this season was the National Chorus, Dr. Albert Ham, director, which presented its annual program Jan. 27, with Martinelli, the tenor, as assisting artist. The attendance was the largest in the history of the chorus and the satisfaction of the audience was made manifest in applause. The work of the organization surpassed previous standards. Martinelli, who was received most heartily, was in splendid form and his singing appealed strongly to the audience. His program consisted of eight numbers, but he gave a dozen in all, responding generously to demands for extras.

A capacity audience at Massey Hall on Jan. 28 greeted Toscanini and La Scala Orchestra. The concert was under the local management of I. E. Suckling, who has given a series of successful events in Toronto this season. The audience was impressed by the orchestra, and indicated that fact by rounds of applause. The program, an exacting one, was finely handled. W. J. B.

Charlotte Peegé for Lindsborg Festival

Charlotte Peegé, contralto, has been engaged for the Lindsborg (Kan.) Festival, to be held during the week of March 20. This engagement calls for her appearance in three performances of "The Messiah" and two recital programs. On Feb. 16 she will be the soloist with the Boston Musical Association, Georges Longy, conductor. This occasion will mark the first performance in America of Bruneau's "Penthesilée."

Rosa-Linda Neuwirth to Make Début at Madison Square Garden

One of the soloists at a special concert at Madison Square Garden under the direction of Julius Hopp, on the evening of Feb. 20, will be Rosa-Linda Neuwirth, soprano. Miss Neuwirth will make her New York début at this concert, at which the other soloists will be Cantor Josef Rosenblatt, tenor, and J. Piastro Borisoff, violinist.

Mae D. Miller's Pupil Sings in Bethlehem

BETHLEHEM, PA., Jan. 27.—At Huff's Auditorium last evening, Mae D. Miller, vocal teacher of New York, Bethlehem, and Allentown, Pa., presented Naomi Reichard Sobers, soprano, in song recital. Miss Sobers, who was well received by her audience of 300, had the able assistance of Homer Nearing, pianist, and Charles Spaulding, violinist. Mr. Nearing gave two solo numbers, and Mr. Spaulding played obbligatos to Lieurance's "By the Waters of Minnetonka," Arthur Goodeye's "Fiddle and I" and Mrs. H. H. A. Beach's "Ah, Love but a Day."

Many Engagements for Phoebe Crosby

What can be accomplished in a month's time is shown by the list of engagements which Walter Anderson has booked for Phoebe Crosby, soprano, since he signed his contract as her manager. In January, Mr. Anderson presented this singer, well known in opera, but a newcomer to the recital field, before the Maine Federation of Women's Clubs, the Rubinstein Club of New York, the Montclair Glee Club and Colgate University. On Feb. 10 she appeared in recital in Boston, and on Feb. 19 she will sing with the Philadelphia Orpheus Club. March brings engagements in Montreal and with the Summit, N. J., Glee Club. On April 4 she appears with the Orpheus Club of Buffalo, on May 4 with the Musical Art Society of Orange, N. J., and on May 6 with the Glee Club of Providence, R. I.

Josie Pujol Appears in Albany

ALBANY, N. Y., Jan. 29.—At Chancellor's Hall, Walter Anderson, the New York manager, recently presented Josie Pujol, Cuban violinist, in recital before the Woman's Club. Miss Pujol was received with favor.

Quaile Pupils Active

Pupils of Elizabeth Quaile, assistant teacher to Harold Bauer, have been meeting with success lately. Rosa Simon, who has been twice heard in recital at Aeolian Hall, gave a program in New Bedford, Mass., on Feb. 2. On Feb. 25, Ruth Richmond is to play the Grieg Concerto with the New York Symphony, Walter Damrosch conducting, in Scranton, Pa.

VISITING ARTISTS ADD TO BALTIMORE'S MUSIC

Alma Gluck, Zimbalist, Kathryn Lee and Stopak Heard—Women's Clubs Consider Music Campaign

BALTIMORE, Feb. 5.—Recent musical fare has included recitals at the Lyric by Kathryn Lee, soprano, assisted by Joseph Stopak, violinist, and Alma Gluck, assisted by Efrem Zimbalist. Martha Atwood, soprano, with Bart Wirts, 'cellist of the Peabody Conservatory, were heard in a joint program at Stieff Hall, Jan. 27, both artists displaying artistic qualities. Howard R. Thatcher was the accompanist.

Margaret Cummins Rabold, soprano, and Gerard Duberta, baritone, both teachers at the Peabody Conservatory of Music, gave the eleventh Peabody recital, Friday afternoon, Jan. 21. Mme. Rabold has a voice of appealing tone quality which she uses in charming style. Mr. Duberta has a full appreciation of the dramatic, and his interpretations are interesting. Clara Asherfield supplied the accompaniments. The twelfth Peabody recital, Jan. 28, introduced Ignaz Friedman, pianist, who gave his audience a real thrill. His technical facility is astounding, and his poetic imagination is of the kind that entrances the listener.

The Maryland Federation of Women's Clubs at a special meeting on Jan. 31, was given an outline of its part in the country-wide movement for the development of an American school of music. The plan that is being considered throughout the country is to seek the support of clubs, boards of education, superintendents of schools, supervisors of music, newspapers, and music dealers, and hold local musical contests to stimulate public interest in good music and develop American folk-music.

F. C. B.

Program of Frances McCollin's Work Offered at Easton, Pa.

EASTON, PA., Feb. 2.—Frances McCollin, the Philadelphia composer, was guest of honor at the concert given Jan. 24, by the music class of the Woman's Club of this city. Two part-songs were beautifully done by the chorus, followed by three short numbers for the violin, effectively played by Harvey Freeman with the composer at the piano. Miss McCollin's setting of "Sleeping Beauty" a short cantata, was sung by the chorus conducted by Mrs. George Macan, with solo parts by Mrs. Lynn Perry, mezzo-soprano; Mrs. L. N. Bracefield, soprano, and Mr. Lehr, tenor, with Mrs. Ralph Yarnelle at the piano. This effective cantata should be found on the programs of the many women's choruses throughout the county.

G. B. N.

E. Robert Schmitz Applauded in Two Recitals in Terre Haute, Ind.

TERRE HAUTE, IND., Feb. 1.—The two recitals by the French pianist, E. Robert Schmitz, at Saint-Mary-of-the-Wood, on Jan. 25, attracted a great many musicians from Terre Haute and surrounding towns. The high water mark of the evening was reached in a marvellous performance of the Bach-Liszt Fantasia and Fugue in G Minor. Mr. Schmitz responded to several encores.

L. E. A.

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SEIDEL IN YOUNGSTOWN

Violinist Receives Ovation at Recital—
Hear Pittsburgh Quartet

YOUNGSTOWN, OHIO, Feb. 2.—One of the most enthusiastic audiences assembled this season was the large one that heard Toscha Seidel's recital, Jan. 29. The youthful violinist displayed all those powers for which he is celebrated, and he aroused a demonstration that approximated an ovation. The outstanding feature of his recital was his inspired and musicianly interpretation of the Vitali Chaconne. Harry Kaufmann, at the piano, shared in the honors of the evening.

The Pittsburgh Artist Quartet, comprising Letha Fraizer Rankin, soprano; Jean McCorty, contralto; Chauncey Parsons, tenor, and Fred Newman, baritone, accompanied by Earl Mitchell, gave a very enjoyable concert before the Monday Musical Club, Jan. 31. The program included Cadman's "Morning of the Year."

At the annual meeting of the Monday Musical Club the following officers were elected: Mrs. Roy Brandon, president; Mrs. Singleton King, first vice-president; Mrs. Warren P. Williamson, second vice-president; Josephine Ford, financial secretary; Mrs. Thomas Muldoon, corresponding secretary, and Mrs. Henry Butler, recording secretary. W. E. K.

Houston Acclaims Lazzari, Wagner, Zanelli and La Forge

HOUSTON, TEX., Feb. 7.—An ovation for Frank La Forge, and enthusiastic recognition of the art of Carolina Lazzari, distinguished a concert at City Auditorium, Feb. 1, under the sponsorship of the Treble Clef Club. Grace Wagner and Renato Zanelli, the other two visiting artists, were acclaimed as admirable vocalists. La Forge played all the accompaniments, and also gave two piano solos, including his own composition, "Romance." Mrs. Robert L. Cox directed the club chorus in fine style. The organization is in its twenty-seventh season and has a large membership. The audience on this occasion was estimated at 1500.

E. D. M.

Horace Whitehouse to Direct Music Work at Indiana College

DELAWARE, OHIO, Feb. 5.—Horace Whitehouse, who, since 1918, has been director of the department of music at Ohio Wesleyan University, has been appointed vice-president and director of the School of Music at Indiana College of Music and Fine Arts in Indianapolis. His administration at the Delaware university resulted in the enlargement and improvement of the music courses. He raised the standards of requirements for graduation and made possible the acceptance of music credits for the A. B. degree. He increased the size of the department, encouraged a higher standard of faculty and inaugurated a faculty concert series, as well as student concert series.

T. T. F.

Prihoda Triumphs in Ithaca Début

ITHACA, N. Y., Feb. 3.—Ithaca music-lovers had their first opportunity of hearing the young Bohemian violinist, Vasa Prihoda, in a recital at the Lyceum Theater last evening. The enthusiasm of the audience increased as the program progressed, and at its conclusion his admirers flocked to the stage to congratulate him. Among these was Otokar Sevcik, who was greatly pleased with the success of the young artist.

Many Bookings for Phoebe Crosby

The Philadelphia Orpheus Club has engaged Phoebe Crosby, soprano, for its next concert, Feb. 19. The Orange (N. J.) Musical Art Society has also engaged her for May 4, and the providence Glee Club, May 6. Miss Crosby gave her Boston recital at Jordan Hall, Feb. 10. She has also been engaged as soloist with the Orpheus Club of Buffalo, N. Y., for April 4.

For the Sunday evening concert in the Hippodrome on Feb. 20, Rosa Raisa and Giacomo Rimini will be the soloists with the Chicago Opera Orchestra.

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ALBANY WOMEN'S CHORUS MAKES BOW IN CONCERT

New Organization Impresses Audience—
Stojowski in Recital—Choirs Give Oratorios

ALBANY, N. Y., Feb. 7.—The first concert by the chorus of the Monday Musical Club was given in Chancellor's Hall, Feb. 2, and the new choral addition to Albany's musical organizations won a definite success. The sixty women's voices were conducted by Elmer A. Tidmarsh and there was remarkable precision in the ensemble. Alois Havrille, baritone, and Hans Kronold, 'cellist, were the assisting artists. The big chorus number was Taylor's cantata, "The Highwayman," in which Mr. Havrille sang the solo part. The program included Grieg's "Anitra's Dance." Mr. Havrille sang an interesting group of Czech-Slovak folk-songs and a Czech Christmas carol. Mr. Kronold's numbers included his own composition, "Romanze." Mrs. George B. Elwell was accompanist.

Sigismund Stojowski, Polish pianist and composer, gave a recital in Chancellor's Hall, Feb. 3, under the auspices of the Harmonic Circle of the Academy of Holy Names, for the benefit of the starving children of Poland. The artist's interpretation of Chopin in four familiar selections was the feature of the recital. His program also included Beethoven, Schubert, Saint-Saëns and Liszt numbers. Two of his own compositions were heartily encored.

Saint-Saëns's "Christmas Oratorio" was sung last Monday evening at the State Armory by a chorus of 100 members of the Albany Catholic choirs, conducted by Joseph D. Brodeur, organist of the Cathedral of Immaculate Conception, and Dennis B. Kinsley, director of the choir, for the benefit of Albany Council, Knights of Columbus. The chorus also sang "Glorious Forever" by Rachmaninoff and three ecclesiastical recitatives. Leo Schultz, 'cellist of the New York Philharmonic, played two solo groups, and Katherine Frazier, harpist, was heard in two numbers. The vocal soloists were Mrs. John H. Wisely, Mary C. Nally, Marion White Dwyer, James L. Fenney and John J. Fogarty.

W. A. H.

Moiseiwitsch Acclaimed in Madison, Wis.

MADISON, WIS., Jan. 23.—On Jan. 11, Benno Moiseiwitsch closed the series of artist recitals promoted by the Wisconsin Union Board. His playing was the most satisfactory ever heard in Madison. Though there was no lack of power, his program was characterized by elegance and delicacy. His Scarlatti and Bach were given with true musicianship and numbers by Schumann, Chopin, Ravel and Debussy held the audience in breathless attention.

P. S.

Matzenauer Gives Recital in Capital

WASHINGTON, D. C., Jan. 25.—Under the management of T. Arthur Smith, Margaret Matzenauer, contralto of the Metropolitan, was heard recently in recital. Her numbers included compositions of Bach, Beethoven, Mozart, Franz, Debussy, Poldowski, Arensky, Harriet Ware and others. Richard Hageman was the accompanist.

W. H.

SERIES ENDS IN OKLAHOMA

Sorosis Club Enterprise Successful in
State Capital

OKLAHOMA CITY, OKLA., Feb. 2.—The concert given recently by Mary Jordan, in the High School Auditorium, completed the series scheduled for the winter by the Sorosis Club. This is the first season the club has embarked in this work, and each of the three concerts for which it was responsible proved a success from an artistic and financial standpoint. To Mrs. A. S. Heaney, chairman of the finance committee, the credit is due for the new venture.

The unusual success of the project, according to Mrs. Heaney, is largely due to the fact that it was not offered as a financial proposition, but merely as an educational enterprise and to encourage the artistic development of the music-lovers of Oklahoma City. For this reason the price of seats was reduced to as low a figure as possible, placing the opportunity within the reach of every music-lover in the city. The artists at the first two concerts were Helen Stanley and Reuben Davies.

C. M. C.

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Choristers of Tender Years Comprise This Oratorio Club



Ensemble of the Y. M. H. A. Oratorio Club for Children, with the Conductor, A. W. Binder

ONE of the flourishing institutions in a somewhat unexploited field in New York City is an Oratorio Chorus for children being conducted at the Yorkville branch of the Y. M. H. A.

A visit to one of the rehearsals finds an ensemble of seventy-five children between the ages of ten and fourteen busy at work under their conductor, Abraham W. Binder, who is full of enthusiasm over the work. "O, Magnify the Lord," rings

out with unusual vigor and fine tone quality from the youthful choristers. Later perhaps one of the young lads of fourteen delivers a fine recitative with striking appreciation of his music.

One of the recent works undertaken by the children is an oratorio, "Samuel," the second of a list of works written especially for them by Mr. Binder, who believes that in order to develop a nation of music-lovers we must begin with

the children. It is his opinion that student choruses should be formed in every school and conservatory, and that choral work is one of the best influences in building appreciation for the classicist. Mr. Binder also plans to develop an Oratorio Club at the Union Settlement Music School, where he is head of the theory department.

Mr. Binder, who received all his musical training in America, mostly under

Prof. Rybner at Columbia University, is a pioneer in the field of children's music. He has written two oratorios, "Judas Maccabeus" and "Samuel," the latter still in manuscript. He has also written several operettas, the latest of which, "Joseph," is soon to be presented by the Oratorio Club.

Other musical activities of this branch of the Y. M. H. A. include a symphony orchestra and choral society.

Changes in Hambourg Trio Personnel

There will be an important change in the personnel of the Hambourg Trio next season. George Reeves, the English pianist, will succeed Alberto Guerrero as the pianist of the trio. Another feature

will be that Vera Curtis, soprano of the Metropolitan Opera, will be the associate artist. This will make it possible to include vocal, piano, 'cello and violin solos on the programs, thereby affording unusual variety. The Trio plans to spend a busy winter at music-making.

Gunster Soloist at Mundell Musicale

Frederick Gunster was one of the soloists at the morning musicale of the Mundell Choral Club, Jan. 14, in the ballroom of the Hotel Bossert, Brooklyn. He presented songs by French, Norwegian, Rus-

sian and American composers. The audience was lavish in its applause for the tenor.

Sara Sokolsky Fried will give an organ and piano recital in Aeolian Hall, Monday evening, Feb. 21.

GIACOMO RIMINI

Leading Baritone Chicago Opera Company

Voice Was At Its Best—Solid and Telling in All Its Registers

I can only ratify the opinion of the public, which so approved of Mr. Rimini's singing and acting that applause recalled him five times after the prologue. There seems to be little but praise to write this season for Mr. Rimini's work, which has broadened remarkably, from the standpoint of technical assurance and vocal authority.

His Tonio was a carefully worked out character study, somewhat cretinous, but convincing in its way, from the hideous ears and monstrous teeth, to the pantomime that bespoke the vilest depths of human hatreds.

His voice was at its best last night—solid and telling in all its registers.—CHICAGO AMERICAN, Jan. 19.

Showed Himself to Be a Versatile Character Actor as Well as a Brilliant Singer

His conception of the role of the clown was individual and original both as to costuming and characterization, and it was fascinating for its vivid portrayal of the half-witted mountebank. He sang the prologue in such admirable vocal style that he received five recalls and throughout the evening showed himself to be a versatile character actor as well as a brilliant singer.—CHICAGO DAILY NEWS, Jan. 19.

His Work Compares with That of the Greatest Baritones Who Have Sung the Part

In the part of Tonio, Rimini gave an interpretation which departed from the ordinary, to realize the full dramatic value of what is truly an individual creation. He sang the "Prologue" with a refinement of diction, which proportioned him a marked and spontaneous success.

With intelligent histrionic skill Rimini presented the details of his characterization in a novel form, bringing it nearer the librettist's concept. His work compares with that of the greatest baritones who have sung the part.

The audience showed its appreciation by warm and repeated applause.—Translated from "L'ITALIA," Chicago, Jan. 19.

The Role Was Splendidly Sung

As accurately as his idea can be transcribed, it was a peasant edition of his Iago in "Otello." A grinning yokel in "Pagliacci" he was, with an idea of fun-making among his patrons of the little show, and a great idea of subtle malignity when his anger was aroused.

His costume was something to cause joy among the beholders. A red wig surmounting a gray suit, this was his notion of the proper clothes to wear.

The role was splendidly sung, so well that it is somewhat surprising that Rimini has not appeared in similar roles before. It is sufficient to state here that his Tonio is a better singing performance than any of the many he has exhibited in Chicago.—CHICAGO JOURNAL, Jan. 19.



Photo in circle © Victor Georg

AS TONIO IN "I PAGLIACCI"

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

A Plea for Operetta

To the Editor of MUSICAL AMERICA:

Why is it there are so many theaters along Broadway devoted only to so many trivial, nonsensical musical comedies? Can any of those musical comedies survive as long as those of the real master of operettas, like Suppé, Strauss, Zeller, Millöcker, Offenbach, Lecocq, Maillart, Audran, Messager? Of course not. Why should such masterpieces of those above mentioned composers lie buried, whereas, such trifling, jazz, dancing comedies should be presented instead? Why should not some real art loving managers of the Broadway theaters present in their theaters permanent light operas of artistic value? Such men as Shubert, Erlanger, H. Savage, Morris Gest, might do it and be of genuine service to the music-loving public.

Where are Mr. Hinshaw and his American singers? Where are the other organizations which have promised their aid for presenting only uplifting and standard light operas? There are over in Europe in almost every leading city such standard operetta organizations in London, Paris, Berlin, Dresden, Vienna, Rome, Prague, etc.

In Vienna alone, before the war, there were not less than ten theaters devoted

solely to classical operettas, and even now in spite of all intense suffering and misery, the Viennese prefers his operetta to a meal or anything else, and there are not less than six theaters solely devoted to classical and modern operettas. There is no reason why, right here in New York, there should not also be at least three theaters devoted exclusively to standard, classical and modern artistic operettas.

FRED LABIN.
New York, Feb. 1, 1921.

Pioneers in Pittsburgh's Musical Field
To the Editor of MUSICAL AMERICA:

Mephisto's letters in MUSICAL AMERICA, always interesting, give readers many side lights on events and persons in the world of music which are not found in the news columns. I must confess I do not always agree with his opinions, still I read them with interest. In his letter of Jan. 8, 1921, I was most pleased to note that Arthur Nevin had been appointed musical director of music and dramatic art for the city of Memphis, Tenn. Mr. Nevin belongs to Pittsburgh, we feel, and we are always glad to know of his success.

In the same article I note that Mephisto mentions James A. Bortz as having "risen up" to provide Pittsburgh with concerts at a low rate of admission, and lest other cities be given a wrong impression of our city and its musical opportunities, I respectfully beg to call attention to the following facts:

For many seasons the Art Society has given a series of seven and sometimes eight concerts, presenting artists of the first rank. This season there is a series of seven concerts, the subscription price for the season being \$10 which entitles the subscriber to two seats anywhere in the house. Seats which are not sold for the season are offered to the public at very little cost, indeed up to last season some Art Society seats were to be had for twenty-five cents, so that Pittsburgh has for many years been able to hear the greatest artists at very little cost.

Then we must consider the Ellis and Heyn series of concerts which have been given annually during the past eight seasons. Each of these courses offers possibly 600 seats at less than \$6 for five concerts. For the Heyn series nearly 200 seats were offered at \$3 for the entire season and about 150 at \$4; the Ellis management offering almost similar inducements to ticket buyers.

The Philadelphia Orchestra management has also provided most liberally for the student. For the past three or four seasons this organization has given a series of ten concerts in Pittsburgh. For the evening concerts, many desirable seats are offered for fifty cents and for the matinee 1300 seats are offered to students of the public schools at a special rate of \$1 for the five concerts. Surely Europe, with its many opportunities for students can offer nothing more alluring or more easily gotten than a symphony concert for twenty cents.

Feeling that you were doubtless unaware of these facts and not desiring that other cities get a wrong impression of Pittsburgh from a musical and philanthropic point of view, I have taken the liberty of presenting them to you.

That a man so new in the field as Mr. Bortz should be given credit for having "blazed the trail" for high grade concerts at low prices in Pittsburgh is hardly just to Mrs. K. DeN. Wilson who represents the Art Society, May Beegle, of the Ellis and Philadelphia Orchestra concerts, and the undersigned manager of the Heyn concerts; all of whom have been working faithfully in the field for the past ten years and more, and by whose efforts Pittsburgh is fast becoming one of the best concert cities in the country for worthy artists.

(Mrs.) EDITH TAYLOR THOMSON.
Pittsburgh, Pa., Jan. 15, 1921.

The Music of a Film Play

To the Editor of MUSICAL AMERICA:

May I have the opportunity of answering through your Open Forum, I. H. V. Dickinson's letter on "Way Down East," or rather my criticism of the music which appeared with that film?

My feeling concerning the "Trumpet Call" which accompanied the entrance of the villain was not entirely in defense of it as will be seen by the following quotation from the original criticism which was discussed by Mephisto in a semi-humorous way.

"But of the music there is a tribute to be paid by musicians and music-lovers. This score proves again music's power. What could be more apt than the chatter-box theme for the gossip old maid? Literally the wheels of her jackdaw brain can be heard turning. The metallic clang of the villain's theme seems overdrawn as it flares in the trumpets—it irritates me. But that may be the intent of the producer, for surely the harmful libertine is anything but pleasant, and the orchestra discloses his brass if the suave exterior of the actor hides the truth."

CHARLES D. ISAACSON.
New York City, Feb. 4, 1921.

Both

To the Editor of MUSICAL AMERICA:

Quoting from Henry T. Finck: "They are ineffably sad, like all that is best in art"—he is speaking of Schubert song-cycle "Winter Journey."

If the best in art is sad, then happy, smiling nature, joy, sunshine, cheer, loveliness must be relegated to second place. What a terrible thought!

In my copy of "Dictionary of Thoughts" (a valuable book) there are many and wonderful definitions of "art" and none use the word "sad," but many use "truth" and many use synonyms for "joy." Which then shall it be, sad or joyful—great art?

GEOFFREY O'HARA.

New York City, Jan. 31, 1921.

The Value of Ear Training

To the Editor of MUSICAL AMERICA:

Music, unlike all the other fine arts, finds expression in both its creation and interpretation. Since it is an accepted truth that the creator must know the laws which govern his art, in music these being the laws of rhythm, melody and harmony, it necessarily implies that the interpreter who is to deliver the creator's message to the people, must master the same laws.

To do this, however, one needs imagination. We are then anxiously led to inquire, "What is to be done to build that wonderful faculty of imagination?" The answer is quite simple, "Learn to train the mind musically through the ear." To this end the student who takes full advantage of his studies in the theory of music and the work in ear-training, is afforded the finest stimulus toward hearing with the "inner ear," and seeing with the "inner eye." A mastery

of these subjects begins by widening the student's scope of appreciation and continues little by little to broaden his capacity for the enjoyment of the more complicated forms in music. In short, they open new vistas hitherto undivulged.

Theory and ear-training may therefore be called the corner-stones of imagination as well as musical broad-mindedness. Thus by the training of the imagination, that wonderful source whence all true inspiration springs, one becomes gradually equipped to fulfill the dignified mission as interpreter—the sole medium between the creator and the people—and the reward for his noble service will be reaped in the fulfillment of the same.

MAX PERSIN.
New York, Feb. 1, 1921.

Words of Appreciation

To the Editor of MUSICAL AMERICA:

Permit me to extend a word of appreciation for MUSICAL AMERICA. I am subscribing to it regularly now in preference to any of the other musical magazines on the market because of the wider field which it covers, the timely interest of the articles and the sane tone of the contents and musical criticisms.

MARJORIE SINCLAIR.
Pasadena, Cal., Feb. 1, 1921.

HUTCHINSON, KAN.—"The Organ and Its Development" was the subject discussed by Mabel Black at the last meeting of the Hutchinson Music Club, held at the studio of Mr. and Mrs. Roy Campbell. Numbers were contributed by Miss Black, Miss Parks, Miss Stewart, Miss Saunders, Miss Petro, Mrs. H. Zinn, Mrs. G. Bailey, Mrs. R. Campbell and Mrs. A. Hilyard.

Esther Benson was soprano soloist at the Ellis Island concert, Jan. 23. She is also booked for thirty-two lecture-recitals for the Board of Education.

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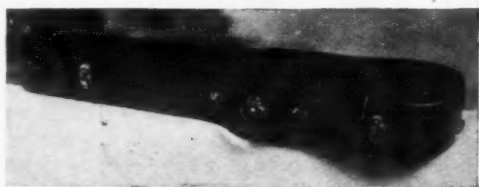
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When "Traviata" Was Banished From New York

The Music of Fifty Years Ago—Schools that Taught the Works of Masters—John Daly's Effective Labors—Opera in the Sixties—How the Wicked "Violetta" Roused the Puritans—Coming of Clara Louise Kellogg—Annie Louise Cary, Patti, Gerster and Other Lights of Yesterday

By JOSEPH LEWIS FRENCH

FIFTY YEARS! It seems like an age and yet it was only yesterday. So paradoxical is very time itself. The first thought that arises as I trim the lamp of memory is the question of values. It seems to me we took our music more seriously then. A performance of grand opera at the Academy of Music was a very important matter to the few *cognoscenti* among us, as well as to society. The season was a short one, always long to be remembered and discussed the year through. Socially it was altogether the most important thing in America, except the annual ball given by the Mrs. Astor of the period, and only one or two more social functions. I remember George William Curtis remarking in Harper's "Easy Chair" (it was in 1881) that to hear Campanini sing once was equivalent to a liberal education. That indicated the temper of the time, and the way musical America of the sixties and seventies regarded the best music. Wagner of course was unknown in the sixties. It was not until 1873 that Eugenia Pappenheim came over from Vienna and we had "Rienzi" and "Tannhäuser" and "Lohengrin." Who remembers the portly Pappenheim now? And it was more than ten years after that before we began to take our Wagner seriously. But what we had we took very seriously indeed.

It may seem incredible perhaps that the walls of our common schools fifty and sixty years ago, in New York City, echoed the choicest strains of the great masters; of Rossini, Verdi, Donizetti, Meyerbeer, Mendelssohn, Bellini and Auber. But such is the actual fact. I remember as a boy of seven, when I got into the upper grades, I at once left childish music far behind. Our song-book—what would I not give for a copy now!—began with a "Spring Song" from Donizetti and ended with the beautiful religious melodies of the old masters. I knew the "Stabat Mater" at eight as well as I know it now at nearly sixty-three. The Anvil Chorus from "Trovatore" seemed to us—a chorus of 150 boys from seven to thirteen—a joyous plaything. How we roared it out! And in John Daly the New York schools, then a handful that could all be covered by one hard working man, had a singing master who was equal to his opportunity; perhaps more than equal.

Songs and tales from the Dark continent

By Natalie Curtis

(Mrs. Natalie Curtis-Burlin)

THE only book of its kind, this volume presents, in story and music, a most absorbing and fascinating picture of authentic tribal customs and primitive songs of native Africans. As such it is indispensable to every student of Afro-American folk-music, hence of an important branch of American folk-music in general. Either as a book or as a musical collection this volume will be appreciated in any private or public library.

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It has always, through all the years, seemed to me a wonder how any one man could have taken a lot of unwhipped cubs and taught us to sing the way Daly did. I believe he actually inspired us. He came to us only once a week, each time with something new and he left us so well grounded in the new piece, so actually eager to sing it, that he had only praise for us when he called for it on his return. In this way, we learned a whole repertoire of the greatest music in the world; an education the aesthetic value of which in our after lives was hardly to be computed. That was the way music was taken in the public schools of New York City fifty and sixty years ago, and it was only a sub-reflex of the way great music was felt by everyone who had the opportunity to come within its influence. All art was a dream to us; something to reach out for, and feel for, and long for, because it was so new. Every first performance of a grand opera, even though the cast contained no great singers, and the costumes and scenic investiture were but mediocre, was a great event; a revelation; an occasion for a thrill!

Opera held its own with all the standard, and most of the new works, (I am speaking of the sixties) at the old Academy of Music, with a supplementary season at the Brooklyn Academy, even as to-day; Brooklyn vying closely in those days with New York in wealth and social distinction. Verdi's "Traviata" took both cities by storm. The fate of poor *Violetta* embalmed in those marvelous melodies, caught the opera-going public at once. But the Puritan was abroad in the land, as he is now in Prohibition times, and the effort to restore the Puritan Sabbath. Yet it is not rather difficult to imagine "Traviata" being actually prohibited public performance on the grounds of impropriety in 1861?

How Violetta Was Banned

Mr. Chittenden, the President of the Board of Directors of the Brooklyn Academy of Music made a public speech arraigning poor *Violetta* that created a sensation in both cities. Meetings were held, and it was popularly resolved that the opera was objectionable. It took the indefatigable Maurice Grau more than a year to restore it to the boards.

Up to the very late sixties, our operatic artists as well as our concert singers were wholly imported. In the case of the latter there were a few American singers, but opera boasted its first native American prima donna in Clara Louise Kellogg who, at the age of nineteen, made her debut as *Gilda* in "Rigoletto" at the Academy in 1861. And a wonderful reception was hers from the beginning. America took the new star to her bosom as her very own, very particular production, and right proud we were of her.

But a few years after her came Annie Louise Cary who has made unfading musical history in contralto rôles. She often sang with Kellogg and they were fast friends. Miss Cary was the first American woman to appear on the operatic stage in what are vulgarly called tights. This startling event occurred in the winter of 1897 at the old Academy in "Faust," with Kellogg and Marie Roze in the cast, during the regime of Colonel Mapleson. The public was partly shocked, partly delighted. I remember H. C. Bunner, the witty Editor of "Puck," published a rondeau about it which slyly hit off the popular sentiment to perfection. It ran:

Kellogg and Cary and Roze
Together they sing at the opera
Cary as Siebel wears hose
Kellogg's attire is much properer—
Kellogg and Cary and Roze
Together they sing at the opera.

Annie Louise Cary was a woman of strong character who shook prudery and created an example which had an influence when it was much needed. She is still living in good health at an advanced age near Portland, Maine, and gets down to New York o' winters to see her old friends. The American stage held no more popular singer during her long career beginning in the year 1870.

How many of us to-day recall that Adelina Patti, the peerless, got her training in America, where she grew up from childhood, and made the first appearance in a career that will always be among the marvels of musical history in our own little old New York on Nov. 24, 1859 as *Lucia*. Nearly a quarter of a century thereafter, I heard her on the stage of the old Academy in the fullest flower of her career. She was the *Gilda* in "Rigoletto" with a cast which has certainly never been surpassed in America—with one possible exception—and perhaps never on any foreign stage. The great Galassi sang *Rigoletto* and Madame Scalchi had the contralto rôle. Nicolino who was the reigning husband of Patti sang the *Duke*.

I remember as if it were yesterday the concert-tour of the great Tietjens in the fall of 1876. She came to us with a tremendous European reputation as a dramatic soprano, in classic rôles especially, but her appearances in concert here created little stir. She was a large woman of commanding presence with a big voice, and I shall never forget the way she delivered the opening phrase of her first aria "Ocean! thou Mighty Monster!" from "Oberon." Half the audience were shocked into upright positions and the other half tittered. But it was in Rochester, N. Y., and we were certainly a dreadfully provincial lot.

ROCHESTER HEARS KREISLER

Violinist Awarded Unusual Tribute—Siegel and Vera Curtis Appear

ROCHESTER, N. Y., Jan. 26.—Fritz Kreisler played at Convention Hall, under the local management of Arthur M. See, last night. Such a tribute has seldom been given to a musician in this city, which seemed famished for his art. Carl Lamson's accompaniments added much to the concert.

Last Thursday evening a successful recital was given in the Tuesday Musicale series by Louis Siegel, violinist, and Vera Curtis, soprano, at the Seneca Hotel. The ballroom was filled with members and guests. Mr. Siegel, who makes his home in Rochester when he is not on tour, presented a fine program. His playing is of a high order from an intellectual standpoint, and his technique is adequate for any demands made upon it. Miss Curtis delighted her audience with her clear, sweet voice and interesting groups of songs. Mary Harrison, a local accompanist and a member of the Tuesday Musicale, was at the piano for Miss Curtis, and Jerome Diamond, a young local pianist of talent and a pupil of Edgar J. Rose, was at the piano for Mr. Siegel. Both artists were persuaded to give a number of encores. M. E. W.

Feature New Lowden Song

PHILADELPHIA, Feb. 5.—C. Harold Lowden of this city, who is well known as a composer of church music, has composed his first secular number, "Yearning for You." The poem, sent to Mr. Lowden a few weeks ago by its author, Harry D. Kerr of Los Angeles, seemed to the composer what he had long been desirous of finding. The directors of a motion picture syndicate controlling more than forty theaters plan to feature it on every program for a week.

Lina Coën Back from Tour with Rappold

Lina Coën, pianist and vocal coach, returned recently from a tour of nine weeks with Marie Rappold through Texas, Missouri and Oklahoma. Besides playing Mme. Rappold's accompaniments, Miss Coën was heard in a solo group of compositions by Dubois and Liszt.

Prihoda and Harold Land Close Two Concert-Series in Syracuse, N. Y.

SYRACUSE, N. Y., Feb. 3.—The third and last of the series of evening concerts of Morning Musicals, Inc., was given in the Mizpah Auditorium last evening, Vasa Prihoda, violinist, taking

At any rate, the great Tietjens in concert seemed as overwhelming as the ocean she sang about and that is the way she was generally received on her only tour of America.

Gerster and Others

Lucca and Nilsson and Gerster and Minnie Hauk are the other memorable names of the two decades between 1870 and 1890. Nilsson was accepted as a sort of second Jenny Lind. Her voice had a wonderful sweetness and charm though it was never a great one, and she had a personal following that no other prima donna of her period knew. Minnie Hauk as *Carmen* in the latter seventies and early eighties under Mapleson was the sensation of the season whenever she appeared. She was our first *Carmen* and though many great singers have sung the rôle since, her memory will always be green in American musical history.

Etelka Gerster was the sensation of the season of 1877. She was the first high soprano with great skill in coloratura that had been heard for more than a generation; indeed she introduced an advanced style that left her earlier competitors far behind. Gerster was truly one of the renowned lights of the century.

Pauline Lucca who sang in opera in New York and toured the country for two seasons, 1874-75, was a charming dramatic soprano still in her youth when she came to us. She was small and dark, with a wonderful cleverness in comedy. Between her and Kellogg an intense rivalry sprung up the first season. It threatened to be disastrous to the whole season's opera but was finally patched up. The two even sang together at the Academy during the second season. Such rivalries—heaven help all concerned!—are not unknown even at the present time, but they are now gossip of the green-room and the dressing-room and do not reach and threaten to divide the public as the famous feud between Kellogg and Lucca in the good old seventies did!

the place of Pablo Casals. The large audience was dazzled by his faultless technical skill. The clarity of his tone, the dignity and modesty of his bearing, combined to make his recital a sensational success.

The Morning Musicals recently presented Harold Land, baritone, at their last fortnightly recital. There was a large audience. L. V. K.

Schumann Heink Appears in Tampa After Ten Years' Absence

TAMPA, FLA., Feb. 3.—Mme. Schumann Heink was heard here recently by an audience that packed the Tampa Bay Casino to overflowing, and 1500 persons heard the famous contralto. The singer was acclaimed with emphatic applause. Assisting were George Morgan, baritone, and Katherine Hoffman, pianist.

Mme. Schumann Heink is being featured in several Florida cities by S. Ernest Philpitt, who is conducting concert courses for the second season in Tampa, Miami, Orlando and Jacksonville.

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STOCK FORCES HOME FROM EASTERN TOUR

Chicago Welcomes Return of Symphony—Tetrazzini and Flonzaleys Appear

CHICAGO, Feb. 5.—Modestly bearing the laurels heaped upon it in its brief Eastern tour, the Chicago Symphony returned to its home at Orchestra Hall last Saturday.

Because of the tour, the customary Friday afternoon concert was deferred twenty-four hours, and both items of the subscription pair were given on Saturday. The news of the orchestra's success had preceded its return, and at both concerts there was a rousing ovation for the men and Frederick Stock, conductor, when they appeared upon the stage.

In the circumstances it was impossible to have a soloist or a novelty upon the program. The list of music was made up of compositions long in the organization's repertoire, but of unfailing charm. It began with Mendelssohn's "Fingal's Cave" Overture, and included Dvorak's Symphony, "From the New World," MacDowell's A Minor Suite and the Introduction, Valse and Finale from Glazounoff's ballet, "Russe d'Amour." In spite of the recent long and hurried journey the orchestra played with additional verve and unequalled mellowness.

Luisa Tetrazzini appeared in concert at the Auditorium, Jan. 30. Mme. Tetrazzini, as ever, was a great favorite, tossing off roulades, trills and high notes with the utmost aplomb, to enormous applause.

She sang three arias, "Caro Nome," from "Rigoletto"; the aria and rondo from "La Sonnambula" and the "Mad Scene" from "Lucia." The numerous encores, ranged from "Voi lo sapete,"

from "Cavalleria" to "Somewhere a Voice Is Calling." She was assisted by Max Gagna, 'cellist; J. Henri Bove, flautist, and her accompanist, Francesco Longo.

The Flonzaley Quartet gave the final concert in its series of three at the Blackstone Theater, Jan. 30, before a larger audience than any that has wel-

comed it yet. The program had Brahms's Quartet in C Minor, Op. 51, No. 1, at the beginning, and Beethoven's in B Flat, Op. 18, No. 6, at the end. These were separated by a novelty, Joseph Jongen's "Sérénade Dramatique." The witchery of the Flonzaleys was never more apparent than in the lovely tone, the warmth of interpretation and the emotional unison shown in the Brahms number.

E. C. M.

[ANNOUNCE PLANS FOR THE GOLDMAN SUMMER SERIES

Band Concerts to Begin at Columbia on June 6—To Continue for Twelve Weeks

The fourth season of the series of summer concerts conducted on the Columbia University campus, will be inaugurated on June 6, and will continue for a period of twelve weeks, until Sept. 3. The Goldman Concert Band, Edwin Franko Goldman, director, will again be the attraction. Mr. Goldman, who organized these concerts, and who has had complete charge of them since their inception, promises many new features.

There will again be instrumental soloists, including Ernest S. Williams, cornetist. Three or four well-known singers will also be engaged. In addition to this, Mr. Goldman will present many novelties, nearly every program including one or two works never given in

previous years. A series of special festival concerts will be given during the last three weeks of the season.

There will be forty-two concerts instead of thirty-six as last season, and the plans also provide for eighteen concerts in the various parks and city hospitals. The band will number sixty musicians. Because of the crowds attending, the seating arrangements on the Green will be further enlarged.

These concerts, organized in 1918, proved a great success from the outset. They are financed through subscriptions of public-spirited citizens. The whole organization is soon to be incorporated, with the members and subscribers paying yearly dues. For the benefit of those who cannot subscribe, there is no charge for admission to the grounds although admission is by ticket only. Tickets are procurable from Columbia University, after May 1.

AGOSTI IN SECOND RECITAL

Young Pianist Heightens Esteem at Reappearance in New York

One of the season's myriad of pianists who was accorded a warm reception at his first New York recital, is Guido Agosti, who returned to Aeolian Hall on the evening of Feb. 1, and not only renewed, but advanced his claim as a pianist of distinction. He began his program with the Beethoven Sonata, Op. 111, followed by six preludes, the Berceuse and Ballade in A Flat by Chopin; compositions by Debussy, Busoni, Paulo Chimeri, Liszt and two by himself.

Mr. Agosti is an artist of unusual promise. He is serious and his playing is free from mannerisms. His technique was equal to the demands of everything he attempted, and there was not lacking poetic feeling of a high order. He disclosed a fine sense of rhythm, a wide range of dynamics and a sure command of nuance. He is a pianist who plays as though the music means something beyond a vehicle to project his own personality.

Yet there were passages, especially in the Chopin group, when greater spontaneity would have been welcome. Hesitation somewhat restricted the freest expression of the composer's meaning. This is something which experience will doubtless remedy. A large audience gave the artist many recalls.

Coming Activities for Fanning

Cecil Fanning will be the soloist at the third concert of the Troy (N. Y.) Vocal Society at Music Hall, March 9. He will also give the third concert in the series of Thursday Afternoon Musicales directed by Mrs. W. N. Bannard and Annie T. Flinn in the ballroom of the Hotel Du Pont, Wilmington, Del. Mr. Fanning will sing there on St. Patrick's Day.

Grainger to Play with Philharmonic

On the afternoon of Feb. 13, Percy Grainger will be the soloist at the concert of the New York Philharmonic, in the Saint-Saëns Piano Concerto in G Minor. It was in this concerto that Mr. Grainger made his big success with the Boston Symphony in its home city on Dec. 31 and Jan. 1 last.

Fourth Thursby Musicales

Emma Thursby's fourth musical Friday afternoon reception was held Jan. 28. The guests of honor were Frieda Hempel and Rafael Diaz. The program was offered by Augette Fôret and Frank Bibb.

Lashanska Soloist with Boston Symphony in Washington, D. C.

WASHINGTON, D. C., Feb. 3.—Hulda Lashanska, soprano, was given an

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RICHMOND HAILS TOSCANINI

La Scala Orchestra Admired—Frances Nash Heard in Recital

RICHMOND, VA., Feb. 1.—The Rotary Club put Richmond under a lasting debt of gratitude when it brought here Toscanini and Scala Orchestra. Such was the nature of the famous conductor's reception that it was twenty minutes after his appearance before he was permitted to start the program. The concert opened with the Vivaldi A Minor Concerto for the strings. Toscanini displayed his greatest art in the Fifth Symphony of Beethoven and in the Prelude and "Liebestod" from "Tristan." Richmond has not in a decade heard such wonderful climaxes.

Frances Nash delighted a large audience in the Woman's Club Auditorium Jan. 26, when she played here for the first time. A talented pianist, she demonstrated her musicianship in the Sonata "Eroica" of MacDowell.

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enthusiastic reception recently as soloist with the Boston Symphony. She offered "Ah, Lo So" from "The Magic Flute" of Mozart and "Depuis le Jour" from "Louise," by Charpentier. The Symphony on this occasion was that of Haydn in G Major, and the other numbers by the orchestra were "Overture in Italian Style," Schubert, and "Suite Française" in D Major, Roger-Ducasse.

W. H.

Tollefsen Trio Heard at Converse College

SPARTANBURG, N. C., Feb. 3.—The Tollefsen Trio gave a concert here on the evening of Jan. 26, in Converse College Auditorium. Paul Kefer, who is a favorite with Spartanburg audiences, could not give his cello solos, having lost his music. The trio compensated by playing several extra numbers.

D. G. S.

Lenora Sparkes Closes Tour

Lenora Sparkes has just returned to New York from her second Southern tour of this season. On this tour, she traveled over 5000 miles within a fortnight. While in Florida, Miss Sparkes and her accompanist, Louise Lindner, visited St. Augustine. Miss Sparkes reports that the only omission of their sight-seeing there was their failure to drink at the fountain of youth discovered by Ponce De Leon.

Manen to Give Final Recital

Joan Manen, the Spanish violinist, whose American introduction was successfully effected last fall, will give his final New York recital of the season in the new Town Hall on the evening of Feb. 12. He returns shortly to Europe for a series of concerts in Germany, Holland and England. At his Lincoln's Birthday concert he will include Manazucca's "Budjely," which is dedicated to Leopold Auer, in his program. This will be the first public performance of the work.

Fontrese Sings at Watercolor Club

A recent appearance of Marguerite Fontrese, mezzo-soprano, was at the Watercolor Club. Her numbers were the aria from "Samson et Dalila," "Amour, viens aider," and Sidney Homer's "Spacially Jim." Ina Grange accompanied her.

MONTREAL, CAN.—Dr. Boris Dunev's lecture on "Music and the Community," before the Montreal St. James Literary Society, Jan. 27, was successful.

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TOSCANINI'S VISIT EXCITES BUFFALO

Stanley-Gardner Concert and Giorni Recital Other Notable Events

BUFFALO, N. Y., Feb. 3.—Rarely has Elmwood Music Hall held so enthusiastic a throng as was gathered there Saturday evening to welcome Arturo Toscanini and La Scala Orchestra. Bravos echoed through the hall and after each program number Toscanini was recalled time and time again. The program ranged from early Italian music through works of Beethoven, Brahms, Rossini and Victor De Sabata. Beautiful phrasing, style, clarity and elegance distinguished the orchestra's playing. By request, Toscanini played the "Star-Spangled Banner" and the "Marcia Reale." This concert was given under the local direction of Mai Davis Smith.

The fourth of Mrs. Smith's series of subscription concerts was given the evening of Feb. 1, by Helen Stanley, soprano, and Samuel Gardner, violinist. Mrs. Stanley sang her program numbers, which were distinctly interesting, with beauty of tone, a fine intellectual grasp of the subject matter and exalted musical spirit. Many were her recalls and she sang several extras. Mr. Gardner made his first appearance here and quickly won his way to success. Among his program numbers, certain of his own compositions were warmly received, in particular "From the Canebrake," which was twice repeated. Imogene Peay for Mrs. Stanley and Louis Spielman for Mr. Gardner played delightful accompaniments.

The Chromatic Club presented Aurelio Giorni, pianist, in recital the afternoon

of Jan. 29. Mr. Giorni's gifts are pronouncedly fine. There is ever in evidence sincerity, clean-cut delineation and generally lovely tone. He was warmly received and obliged to grant encores.

The free Municipal Concert of Jan. 30 enlisted the services of the Temple Quartet, which did some excellent singing. Organ solos by Ruth Edith Burdick were most enjoyable while Director John Lund and his string orchestra were obliged to repeat each number played. There was a large attendance.

F. H. H.

WINIFRED BYRD PLAYS

Pianist's Recital Holds Interest of Aeolian Hall Audience

A pianist who has made very appreciable progress in her work, Winifred Byrd, gave a recital in Aeolian Hall on Wednesday afternoon, Feb. 2, and held the attention of a large audience with a varied program. Miss Byrd is skilled in technique, and she gives evidence of a good deal of individual and intelligent thought in her interpretations. Her latest program opened with a Debussy group—Prelude, "Cathedrale Engloutie," Danse de Puck and "Mouvement." There followed three Chopin Preludes, a Grieg Nocturne, and Liszt's "Eroica," "Consolation," "Mazeppa" and the Sixth Hungarian Rhapsody. She achieved agreeable color in some of the Debussy, and also demonstrated command of tone in the Chopin.

Mrs. Coolidge Plays at MacDowell Club

A concert of Brahms's chamber music was given at the MacDowell Club on the evening of Jan. 30, by Mrs. Frederick

Shurtleff Coolidge, pianist, and Hugo Kortschak, Louis Svecenski and Willem Willeke. The program included the Sonata in D Minor for Violin and Piano, and the Piano Quartet in A. At the close of the musical program, Charles Cooper, chairman of the Committee on Music, spoke on Mrs. Coolidge's activities in the musical life of America as centered in the Pittsfield Festival.

CZERWONKY IN NEW YORK

Violinist Co-operates with Other Artists at "Globe" Concert

While in New York to make phonograph records, Richard Czerwonky, violinist, appeared at a *Globe* concert at the DeWitt Clinton High School on the evening of Jan. 30. Besides Charles D. Isaacson, who read an instalment of his novel, "The Music of David Minden," the other attractions of an excellent program were Alma Beck, contralto, who had Nora Norman as her accompanist, and Rudolph Reuter, pianist. With Josef Adler at the piano, Mr. Czerwonky delighted the audience of about 3000 with the Bruch Concerto in G Minor and two of his own compositions, Romance and Minuet, besides some Paganini Variations. He gave three encores and repeated his Minuet.

Mr. Czerwonky's dates for the near future include an appearance as soloist with the Minneapolis Symphony in Minneapolis on Feb. 20. This will be his first appearance with the orchestra since he resigned as its concertmaster three years ago.

CONCERT BY "OPTIMISTS"

Many Artists Collaborate in Native Music at Lewisohn Home

The Society of American Music Optimists gave a special concert last week on Wednesday evening, Jan. 26, at the home of Adolph Lewisohn before a large and brilliant audience. A varied program brought forward in debut Nathan Birkenholz, violinist, in compositions by Macmillen, Hochstein and Grasse, which he played admirably, with Boszka Hejtmank at the piano.

Mildred Wellerson, the little 'cellist, played pieces by MacDowell, Herbert and her own Lullaby charmingly, accompanied by her father at the piano. Myrtle Leonard, mezzo-contralto, scored in songs by Guion, Davis, Kramer and Curran, with Grover Tilden Davis accompanying. Arthur Hackett's splendid offerings were a group of three songs by Harry Gilbert, with the composer at the piano, while Sonya Yergin, soprano, made a deep impression with a group of songs by LaForge, Mana-Zucca, Kramer and Polak, Emil J. Polak accompanying her. Beryl Rubinstein, pianist, appeared in an entire group of his own compositions and was received with favor.

Craft to Sing "Gilda" on Spring Tour of Chicago Opera

Marcella Craft, who scored as *Gilda* in "Rigoletto" with the Chicago Opera forces in St. Paul last October, will again sing the part with Ruffo in the title rôle on the forthcoming spring tour of the company, her first performance taking place in Cleveland, March 17. Miss Craft has made a number of appearances with the Chicago Opera this season, both in Chicago and on tour.

BIANCA KAZOUNOFF MAKES HER DEBUT AS A PIANIST

Young Artist Discloses Well-Developed Technique in Ambitious Program at Aeolian Hall

It was a program of ambitious dimensions that Bianca Kazounoff chose to offer at her first piano recital in Aeolian Hall on the evening of Jan. 31. Beginning with the Bach-Tausig Toccato and Fugue in D Minor, her first group included the Schumann Sonata in G Minor, and the Schubert Impromptu in F Minor. Miss Kazounoff is a young artist still in her 'teens, so it would have been unusual for her to have revealed the depths of meaning which which are in the Schumann number. Technically, her playing is well developed, but in her present stage of growth, she is evidently more satisfied with playing in sections than in giving a consistent reading of the entire composition.

Her Chopin group, which included the Etude, Op. 25, No. 12; Nocturne, Op. 55, No. 2; Ballade in G Minor; Etude, Op. 25, No. 3; and Scherzo in C Sharp Minor, found the artist on more congenial territory, and the last number, was especially played with good tone and musically effect. She gave abundant evidence of talent which should carry her far as soon as she arrives at a more logical conception of her compositions.

The final group was comprised of works by Albeniz, Mana-Zucca, Moszkowski and Gabilowitsch. The artist was heard by a large audience which seemed to appreciate her efforts.

Brooklyn Hears Adelaide Fischer and Mario Laurenti in Recital

Adelaide Fischer, soprano, and Mario Laurenti, baritone of the Metropolitan Opera, appeared in joint recital at the Brooklyn Academy of Music, under the auspices of the Brooklyn Institute of Arts, Jan. 24. The hall was filled to the last seat. Miss Fischer opened the concert with a group of old Italian and English airs, her second group consisting of songs in various languages. A final group showed her versatility in style. Ryoner's "Pierrot" was charmingly done, and Gretchaninoff's "Cradle Song" was also finely given. With these was bracketed Strauss's "Voci di primavera" waltz, and two encores had to be added. Gottfried H. Federlein provided the accompaniments. Mr. Laurenti's opening number, Massenet's "Vision Fugitive" was well done, but it was surpassed by his later items. His group of Italian songs showed to fullest advantage his resonant voice and artistic style. N. Val Peavey provided excellent accompaniments for Mr. Laurenti.

A. T. S.

Grainger Tour Concluded

Percy Grainger has just returned to New York from a successful Southern tour. For his recitals on this tour the pianist had large, enthusiastic audiences. Seven or eight was the average number of his encores, and his own compositions were in particular demand.

The Contemporary Club of Newark, N. J., has engaged Fay Foster for an afternoon program of her compositions on Feb. 9. Three of Miss Foster's artist-pupils, Mrs. Alice Quinn, Pauline Jennings and Lou Stone, will appear.

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Newburgh American, Jan. 21, 1921:—

Miss Mertens' work was outstanding. Her striking personality coupled with a voice of great beauty and power, together with unusual intellectual appreciation of the role, made possible a performance of the highest order. She reached the heights in her presentation of the arias, "Samson, tonight, the poison in my veins," and the ever popular "My heart at thy dear voice." Miss Mertens' performance was altogether satisfying and we hope to hear her in Newburgh again.

Newburgh Daily News, Jan. 19, 1921:—
Contralto the Favorite.

The first real enthusiasm last night was aroused by Miss Mertens' singing of the "Spring Song," toward the close of the first act, and she continued the favorite with the audience throughout the performance. Particularly beautiful was her rendering of the classic aria at the opening of the second act. To a voice of extraordinary quality and culture she adds a power of characterization that enabled her to vividly impart the passion, lures and licentiousness of the Biblical seductress.



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—Local Orchestra's Concert

HARTFORD, CONN., Jan. 29.—Among recent events of note was the first concert this season by the Treble Clef Club, at the Broad Street Auditorium, Jan. 19. Edwin F. Laubin conducted and Carl McKinley was accompanist. The assisting artists were Grace Kerns, soprano, and E. Robert Schmitz, pianist. The program was the last concert to be given by the organization as a women's chorus. At its concert in May the club will be assisted by a chorus of male voices making a mixed chorus of about 200, which it is expected will be the nucleus of a permanent festival or oratorio society. Much interest has been shown in this undertaking, the club having enlarged its associate list from about seventy-five to 470 members.

The Hartford Philharmonic Orchestra, Robert H. Prutting, conductor, presented its second program of the season in Parsons Theater, Jan. 20, and a public re-

hearsal was given in the afternoon. Joseph Lhevinne was the assisting soloist. This concert was submitted as a memorial for Mrs. Charles Dudley Warner, for many years a strong and generous supporter not alone of the orchestra but of all musical activities here. The Philharmonic and its conductor never gave a program in better style.

On Tuesday evening, Jan. 18, Louise Homer, soprano, gave a song recital in Foot-Guard Hall, under the local management of George F. Kelley. A large audience evinced much cordiality. Florence McMillan was the accompanist.

T. E. C.

PEOPLE'S SYMPHONY PLAYS

New Organization in Manchester, N. H.,
Gives First Concert

MANCHESTER, N. H., Feb. 5.—The recently organized Manchester People's Symphony gave its first concert on Sunday afternoon before an audience of at least 1200. It was the first of four free

municipal programs to be given this season, with the object of developing the music appreciation of the people. The personnel of the orchestra is as follows: Rudolph Schiller, conductor; Albert Plante, concertmaster; Alfred Engel, Martin Schoef, Ovilas Demers, Charles Brown, Arthur Allard, Julius Hoffman, Max Slosberg, Louis Hoffman and Harold P. Poore, violins; Frank Butterworth, Maurice Feldman, violas; Frederick Mindt, Nathan Navro, Clark Putnam, John Fitzpatrick, cellos; William Kasubke, William McKean, basses; Oliver Wheaton, William Schonland, flutes; Patrick Leonard, oboe; Arthur Schonland, Stanley Wilke, clarinets; Emil Ruelke, Angelo Paccari, Edmond Raiche, trumpets; Charles Adams, Ernest Rainey, horns; Fred Dumas, trombone; George Bolton, Leroy Johnson, percussion, and Frank McBride, organ.

Nelson P. Coffin of Keene has been appointed one of the judges of the intercollegiate glee club concert in New York City at which Harvard, Yale, Dartmouth, Princeton and possibly other leading colleges will take part. The other judges are to be Walter Damrosch and Arthur Woodruff, director of the University Glee Club of New York.

Gwilym Miles, baritone, and Dicie Howell, soprano, were assisting artists at the midwinter concert of the Keene Chorus Club. Mrs. Bordia Huntress of Keene accompanied the soloists and Edward F. Holbrook and Chester H. C. Dudley, the chorus. The program was of a high order.

For the first time in thirteen years the Nashua Oratorio Society gave Sullivan's oratorio, "The Golden Legend," at its last concert. The society was assisted by Doris Emerson, soprano, of Boston; Mabel Anderson, contralto, of Worcester; Fred Patton, baritone, and Bulon Robinson of Boston, tenor. The Boston Festival Orchestra did good work. Anna Melendy Sanderson was accompanist, and Eusebius G. Hood directed.

fort. Graciousness of manner, chasteness of style, purity of voice, and a finely balanced relationship between emotion and intellect were the very attributes that won from her Boston audience the generous appreciation she so richly deserved.

Mr. Scott's Passacaglias were greeted with genuine enthusiasm. The thematic simplicity and charm appeal even to the uninitiated; the fertility of invention, the masterful workmanship, and above all the most vivid and kaleidoscopic orchestration thrill the more educated hearers. Mr. Scott had twice to acknowledge the applause.

H. L.

Passaic, N. J., Applauds Spross and Mathieu in Joint Recital

PASSAIC, N. J., Jan. 28.—Charles Gilbert Spross, pianist, and Joseph Mathieu, tenor, were liberally applauded by a good-sized audience at their joint recital last evening, given under the auspices of the Women's College Club, at Smith Hall. Mr. Mathieu has a virile tenor voice and used it with fine effect in the three song-groups which he presented. The singer's admirable enunciation was especially noticeable in his third group, "Character Songs." Mr. Spross played his solo numbers as well as Mr. Mathieu's accompaniments with grace and clarity of pianism. A Rachmaninoff "Mélodie" and Prelude in G Minor, as well as his own liquidly rippling "Barcarolle," exploited moods which were in effective contrast to those offered by the brilliant "Scherzo-Valse" of Moszkowski which concluded his last piano group. The audience recalled both artists a number of times.

Alma Gluck recently gave the first concert in Mrs. William S. Nelson's second series before a large audience in the East Orange (N. J.) High School.

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Josef Hofmann Displays His Art in All-Chopin Recital—Cortot and Thibaud Make Joint Appearance—Larger Attendances Crowd to People's Symphony Concerts—Lazaro Achieves Notable Success—Cyril Scott Program Introduces Composer as Pianist

BOSTON, Feb. 7.—There was double lure at Symphony Hall on Sunday afternoon, Jan. 30. Josef Hofmann gave his second concert within three weeks, and elected to play an All-Chopin program. Once more the pianist displayed those gifts that make his playing so splendid. The list of nocturnes, waltzes, ballades, scherzos, etudes, served to lay bare the poetic side of the artist,

but this is not so memorable as the quality that pervades his heroic moments. In riding a tempest, and even in shaping it, Mr. Hofmann has no equal.

Mme. Matzenauer was unable to appear on Sunday afternoon, Jan. 30, at her scheduled performance with Mr. Cortot in the fourth of the Steinert Series at the Boston Opera House; and Jacques Thibaud, violinist, substituted.

Mr. Thibaud is unquestionably one of the most polished violinists of the day.

There is finesse in everything he does. His style of playing, his bowing, the purity of his tone distinguish him.

Mr. Cortot played a group of compositions by Saint-Saëns, Debussy, Albeniz and Liszt, and six etudes of Chopin. In these he appeared as a dashing virtuoso whose playing was happily tempered with artistic consideration for nuances and detail. Both Mr. Cortot and Mr. Thibaud represented unwittingly two different poles of Gallic intensity of temperament. The former was the more grandiose, the more compelling in vigor; the latter was the more suave, the more entrancing in refinement of feeling.

The attendance at the Sunday afternoon concert of the People's Symphony was the best of the season. Convention Hall, where the concerts are held, was filled to its capacity. If this rate of progress in popularity continues, larger quarters will be needed for these concerts, or the S. R. O. sign will have to be brought into service. The program offered by Mr. Mollenhauer and his forces included Weber's "Oberon" Overture and Tchaikovsky's "Pathetic" Symphony. The latter especially was performed in a manner that would have done credit to any symphonic organization. Musical Boston owes a debt of gratitude to the musicians, who in self-sacrificing spirit, have accepted their work without pay so that people who cannot afford high prices may hear the better music.

Hipolito Lazaro, Spanish tenor, assisted by Henrietta Wakefield, mezzo-soprano, and Max Terr, pianist, gave a recital at Symphony Hall, Jan. 30. Many of the tenor's compatriots were in the audience and enthusiasm was rife. It was a real evening's work for the tenor. He sang four groups of songs, including an aria from "L'Africaine" and another from "La Favorita." Numerous encores had to be given and requests came from all angles.

Miss Wakefield sang charmingly a group of English songs and an aria from "Samson et Dalila." Mr. Terr proved himself not only a very efficient accompanist but also a capable soloist.

Cyril Scott, assisted by Ethyl Hayden, soprano, gave a recital of his own works in Jordan Hall, Jan. 31. It was a concert both fascinating in subject matter and engrossing in the performance. In his songs and piano compositions, the composer shows a fondness for depicting moods of nature. The mysticism of the East holds a strong appeal for him, as is shown by works like the "Song from the East," "Sphinx" and "In the Temple of Memphis." Sometimes his predilection for the exotic asserts itself in strange harmonies suggestive of rich perfumes.

Miss Hayden sang delightfully. There are restraint and poise in her singing. An ever-present beauty and warmth of tone pervades her work. She interpreted Mr. Scott's songs with charming simplicity and appealing sincerity, and shared with Mr. Scott in a generous reception.

A song recital by Martha Atwood, soprano, and Sergei Radamsky, tenor, was given in Jordan Hall Tuesday evening, Feb. 1. Mr. Radamsky's lyric voice was most effective in the group of Russian songs, which he sang with expressive characterization. Miss Atwood, of prepossessing stage presence, has an unusually rich voice, most appealing in the middle and lower registers. Edna Shepard at the piano accompanied with good taste and judgment. H. L.

Lowell, Mass., Hears Joseph A. Marshall in Recital

LOWELL, MASS., Jan. 22.—On Jan. 19 Joseph A. Marshall, blind pianist, gave an interesting recital, offering numbers by Beethoven, Chopin, MacDowell and Arensky. He was assisted by Mrs. George H. Spalding, soprano, for whom William C. Heller acted as accompanist. I. F. D.

Helen Desmond to Play Mana-Zucca Work in Baltimore



Photo by Mishkin

Helen Desmond, Young American Pianist

Mana-Zucca's Piano Concerto has found a propagandist in Helen Desmond, an artist from the studio of Mrs. J. Harrison-Irvine. On Nov. 12 and Jan. 23 Miss Desmond played it in New York with the accompaniment of a second piano, and she is giving it with orchestra in Baltimore on Feb. 15.

Ellen Ballon, pianist, who played with the New York Philharmonic on Jan. 21, will be heard in recital at Aeolian Hall, Monday evening, Feb. 14.

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COMPETE FOR APPEARANCE WITH SEATTLE SYMPHONY

Orchestra Desires to Stimulate Young Musicians—Vocalists Gain Honors

SEATTLE, WASH., Feb. 5.—Young musicians of Seattle who aspire to appear as soloists with the Seattle Symphony were recently given an opportunity to demonstrate the quality of their artistry before a judging committee composed of John M. Spargur, conductor; George E. M. Pratt, Mrs. Frederick Bentley, David Scheetz Craig, Carl Page Wood, Claude Madden, Francis Everhardt and Mrs. Romyen Jansen.

Fifty-five students of voice, 'cello, violin and piano competed, the honors being won by Sydney Dixon, tenor, pupil of Clifford W. Kantner; Dorothy Greenberg, piano, pupil of Silvio Riseigari; Jennie Mohr, violin, pupil of Moritz Rosen, and Iris Canfield, 'cello, pupil of George Kirchner. These young people will make their first public appearance with an orchestra this month. C. E. White, manager of the orchestra, says the organization desires to stimulate the ambition of serious and talented students.

Joseph Kelley, a young tenor of Seattle, recently a pupil of Clifford W. Kantner, has signed a five-year contract with Fortune Gallo's San Carlo company. Mr. Kelley is now in New York City preparing for his first appearance.

Michele de Caro, tenor, former pupil of Francis Smith, made a very favorable appearance with the local Symphony at a popular concert recently.

Eugene Field Musser Impresses San Jose in Piano Recital

SAN JOSE, CAL., Feb. 5.—An interesting recital by Eugene Field Musser, pianist, assisted by Ethel Miller, contralto, and Howard H. Hanson, composer-pianist, was given recently at the Pacific Conservatory of Music. Mr. Musser is the new head of the piano and

organ departments of the institution, and he impressed his audience as an artist of distinction. In Liszt's Concerto in E Flat, and in short numbers by Cyril Scott, MacDowell and Howard H. Hanson, he displayed ample technique, rare musical intelligence and a tone both brilliant and sympathetic. M. M. F.

FAVORS LOCAL SYMPHONY

Portland, Ore., Supports Orchestra, Hears Visiting Organist and Male Chorus

PORTLAND, ORE., Feb. 5.—The Portland Symphony, Carl Denton, conductor, recently gave a Sunday afternoon "pop" concert at the Public Auditorium with Charles H. Demorest, organist, of Los Angeles, as soloist. The feature of one program was an especially creditable rendering of a Concerto by Guilman. Mr. Denton kept his forces in accord with the organ, and Mr. Demorest displayed fine technique. Large audiences are now the rule at the symphony concerts, and the fact that the musical appreciation of Portland is developing is evidenced in many ways.

Mr. Demorest honored the members of the Oregon Chapter of the American Guild of Organists at a private recital, the day following the symphony concert.

The Swiss Singing Club, Helvetic, drew the largest crowd to the Auditorium since the appearance of John McCormack last year. The chorus, forty-five males, sang several numbers with fine expression, Herman Hafner proving an able leader. Fritz Zimmerman, tenor, and Marcelle Grandville, soprano, the soloists, featured Swiss folk-songs. Francis Richter, a blind musician of Portland, delighted the audience with several organ solos. N. J. C.

Announce Awards in Oklahoma State Federation Contest

OKLAHOMA CITY, OKLA., Jan. 29.—Thelma Charlotte Roe of Tulsa was awarded first place for violinists in the

young artists' contest conducted during the convention of Oklahoma Federation of Music Clubs, in Oklahoma City recently. Other winners announced Friday by Mrs. Ned C. Rigsbee of Tulsa, State chairman, were: Mildred Davis of Guthrie, piano; Louise Wood of Tulsa, female voice, and John L. Beland of Guthrie, male voice. The winners in the contest will enter the district contest in St. Louis, March 21, 22 and 23, to compete with winners from Arkansas, Missouri and Louisiana, for a place in the national honors in June. C. M. C.

Give Operetta in Ripon, Wis.

RIPON, WIS., Jan. 20.—With a class of ten men and twenty women pupils in voice, Helen Cuykendall was able to stage to good advantage the Arthur A. Penn operetta, "Yokahoma Maid," at the Ripon Municipal Auditorium last evening. Prof. A. F. Fehlandt was the director of the chorus, Mrs. Erna Luetcher was at the piano, and the Anton Klein Orchestra also assisted the class in a performance which gave pleasure to a capacity house.

SAN DIEGO, CAL.—An interesting concert was given at the Congregational Church recently by Mrs. W. H. Porterfield, soprano, and Inez Anderson, mezzo, pupils of F. X. Arens and his assistant, Carl Morris, both formerly of New York. The occasion was the farewell appearance of Mrs. Porterfield, as she left the next day with her husband and daughter for the East. Mrs. Ralph Conklin was the accompanist.

SEATTLE, WASH.—Advanced piano pupils of Boyd Wells were heard in concert recently at the Cornish School of Music. Laverne Messer of Chicago, assisted by J. P. Chaplin, is to teach batik craft to the dance pupils of Mary Ann Wells at the school, the object being to give the pupils a knowledge of stage costume design in relation to stage lighting.

FRESNO HEARS SALZEDOS

Oratorio Attracts Large Audiences—Louis Graveure in Recital

FRESNO, CAL., Feb. 5.—The Fresno Musical Club recently gave its 155th recital, presenting the Salzedo Harp Ensemble, at the White Theater. Povla Frish, as soloist, contributed an enjoyable group of Scandinavian songs.

The most pretentious local work of recent date was the "Messiah," given by a chorus of 300 voices under the direction of Llewellyn B. Cain at the Civic Auditorium. In order that the six thousand people who clamored for admission might hear the oratorio two performances were given, each to a capacity house. The chorus, which has been recently formed, drew its members from the San Joaquin Valley district. The work of the orchestra, which was also formed this season under the direction of Earl Towner, was admirable. Bell Ritchie, Mrs. R. G. Retallick, Emma Mesow Fitch, Mrs. Arch Jack, James Greenwall, Alfred Greaves, Ira King and Gus Olsen were the soloists. Mrs. Romaine Hunkins and Mrs. Earl Towner provided piano accompaniments.

Louis Graveure sang at the White Theater. This was his third visit to Fresno and his appreciative audience found him in excellent voice. A. A.

Grainger Admired in Dallas, Tex.

DALLAS, TEX., Feb. 2.—An audience of 400 heard Percy Grainger, pianist, in a well-balanced program at the City Temple lately. He had to repeat three numbers and give encores, so insistent was the applause. Mr. Grainger appeared under the local management of A. L. Harper. C. E. B.

GRAND RAPIDS, MICH., Feb. 2.—Lenora Sparks, soprano, recently gave a recital before the St. Cecilia Society. E. H.

Mme. Lydia Lipkowska, Russian prima donna, will make a trans-continental concert tour commencing in March.



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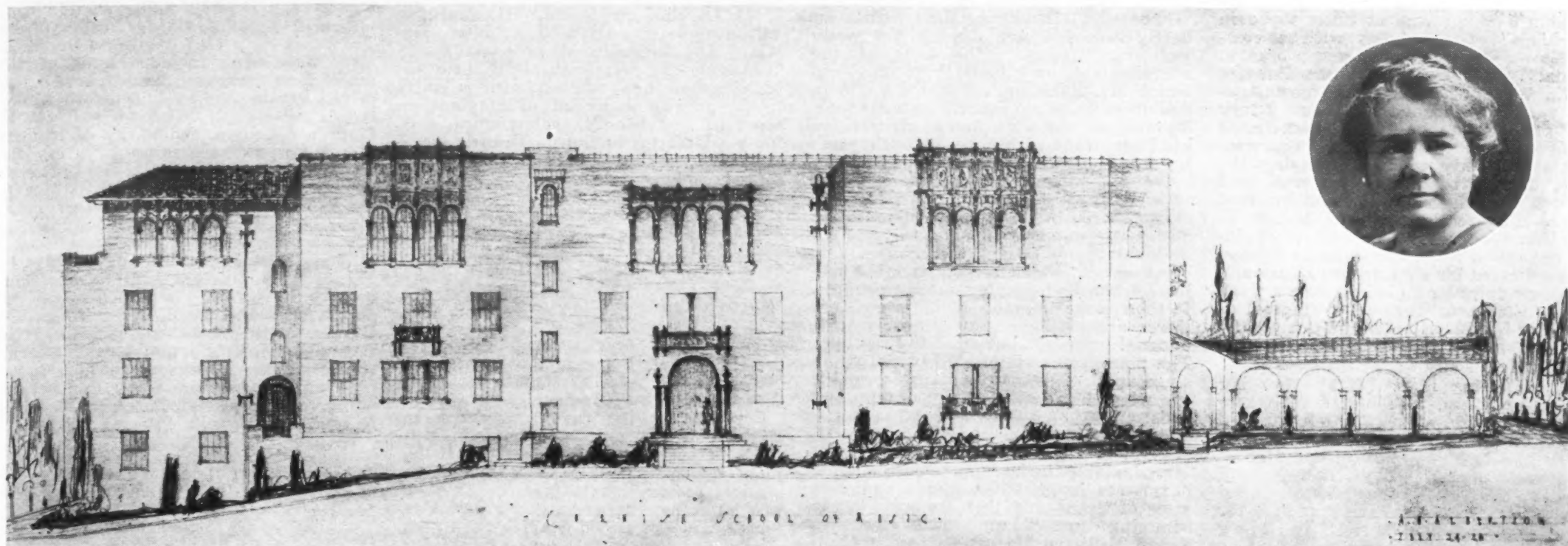
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Plan New Building for Cornish Music School in Seattle



Sketch for the Façade of the New Cornish School of Music to Be Erected in Seattle by the Cornish Realty Co., and Leased to the Institution for Thirty Years. Inset—Nellie Cornish, Founder of the School, Who Aims to Make Seattle a Summer Study Center for Musicians

SEATTLE, WASH., Feb. 5.—The Cornish School of Music, founded by Nellie Cornish, has gained such wide recognition in this western State that a building to house the staff adequately has become an imperative necessity. Plans for the handsome conservatory pictured above have been approved and ground will shortly be broken for the work. The new building will have accommodation for more than thirty teachers and the interior plans provide for a recital auditorium with a complete stage, on a small scale, upon which it will be possible to give performances of grand opera or drama.

The history of the Cornish School shows well the admirable character of the woman who has worked indefatigably to secure its success. Miss Cornish, with practically nothing in her purse, with musical knowledge and a talent for teaching as her capital, started in 1914. She hired two studio rooms and attracted

some eighty piano pupils and two teachers. The first year the venture netted her a little more than one hundred dollars. But she was satisfied that there was a call for the school. She fought against war-time depression and money shortage for five years, and at the close of the recent season the secretary of the institution was able to announce that the profits for the year had been nearly \$8,000. The pupils numbered 1471, attending classes in twenty-seven studios under thirty-six teachers, and the subjects treated were opera, orchestral composition, classic dancing and play-writing.

The question of securing another building to satisfy the growing needs then became pressing. The only alternative was removal to some other city on the Pacific Coast, and what such a removal would mean can be grasped when it is pointed out that more than \$60,000 was disbursed locally through the activity of the school and its patrons last year. Fully realizing the position a number of local musicians and others appreciative of Miss Cornish's efforts formed the Cor-

nish Realty Corporation to sell stock for the erection of a conservatory building, which building would be rented to the Cornish School on a thirty-year lease. The fact that work will shortly commence on the building is indicative of the success of the move.

Studied in Seattle

Miss Cornish is a Western woman, who has received the major part of her musical education in Seattle, but who has had the advantage of much study in Eastern musical art centers. She is the daughter of the late N. Arlington Cornish, a well-known pioneer, banker and publisher, who is claimed to have founded the towns of Blaine, Washington and Arlington, Ore. It was while she was a successful teacher of music for children, that Miss Cornish realized the need of a conservatory of music that would provide the best training not only for beginners but also for the adult students. Heads of the various department who have assisted in making the Cornish School a success are: Boyd Wells, associate director and dean and head of piano

department; George Kirchner, 'cello; Francis J. Armstrong, violin; M. Jouverville, voice, and Mary Anne Wells, ballet dancing.

For the coming summer season Sergei Klibansky, who made a success in Seattle last year, has been engaged as voice coach. Mr. and Mrs. Maurice Brown are to be in charge of the dramatic department.

Miss Cornish has started a campaign to make Seattle the great musical summer resort of the United States. The cool, even temperature of the Puget Sound district, she thinks, should prove attractive to musicians of the East and Middle States who wish to work the year around. Just as important music masters in Europe formerly journeyed to cool nooks in the Swiss villages or near the Italian lakes in July, accompanied by a few favored pupils, so also teachers of New York, Chicago, Philadelphia, and other big musical centers might travel to Seattle with groups of advanced students to enjoy the healthful climate of a place surrounded by great summer playgrounds of mountains. M. B.

Longmont, Col., Plans an Artists' Series

LONGMONT, COL., Feb. 1.—The little city of Longmont feels that hereafter it should appear on the musical map of America, if only as a modest dot. A

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contract has recently been signed with Oberfelder, who sponsors the "Artists' Series" for Denver, providing three events to be given in the Municipal Auditorium in this city. Leopold Godowsky is scheduled to appear in recital early this month; Arthur Middleton, basso, is the second attraction, while the third will be the Great Lakes String Quartet. The appearance of such artists in a city of this size is a testimonial to the zeal of the leaders in the city's musical life. The guaranty was made up entirely by the sale of season tickets. The city is supporting a choral club of fifty members, conducted by R. Jefferson Hall of Denver, and a concert band of forty players, under the leadership of Frederick Neil Innes.

Stanford Glee Club Sings at Home with San Francisco Symphony

STANFORD UNIVERSITY, CAL., Feb. 5.—The Stanford Glee Club appeared with the San Francisco Symphony in the University Assembly Hall recently. It was the second in the series of concerts by the Hertz forces. The auditorium was filled to capacity by an appreciative audience. Although the Glee Club has given concerts throughout the southern part of the State, appearing with the Los Angeles Philharmonic, this was its first appearance at home with a professional orchestra. Under the direction of Warren D. Allen, the Club gave capital performances of Grieg's "Land-sighting," Schubert's "By the Sea," and Coleridge-Taylor's "Viking Song." Marsden Argall, a promising baritone soloist, sang

the solo part in the Grieg number. The Glee Club's work was notable for sureness of attack, excellence of enunciation, good tonal quality, accuracy of pitch, and the seriousness of purpose manifested. The orchestral accompaniment to the Schubert number was arranged by Warren Allen. The orchestra, under Alfred Hertz, gave admirable interpretations of the Weber "Oberon" Overture, the Schubert "Unfinished" Symphony and March Militaire, and other works.

The seventieth birthday of Dr. David Starr Jordan was the occasion of a special organ recital in his honor by Mr. Allen, university organist. Warren Waters, baritone, sang settings of some of Dr. Jordan's poems. M. M. F.

SALEM, ORE.—Lucien E. Becker was heard in an organ recital at the First Christian Church recently. The recital was under the auspices of the Oregon Music Teachers' Association. Lena Belle Tartar was the assisting artist.

ROSEBURG, ORE.—Frederick W. Goodrich, president of the State Music Clubs, was tendered a reception at a luncheon at the Hotel Umpqua by the Douglas County Chapter, when he addressed the members on the subject of music.

PORTLAND, ORE.—Dr. Emil Enna, pianist and composer, assisted by a group of other artists, lately gave a concert in the club rooms of the Portland post of the American Legion. This was the first of a series of educational entertainments to be given for the Legion men.

Toscha Seidel Gives Successful Recital in Denver

DENVER, COL., Jan. 24.—As one of the Robert Slack attractions, Toscha Seidel, violinist, was heard at the Auditorium on Jan. 20, winning an immediate and hearty response from his hearers. Perhaps because of the player's youth, the Tartini Sonata was not quite convincing, but he played the Mendelssohn Concerto gloriously. The second movement was a treat of the rarest sort. In short, Seidel convinced Denver that he is a superb violinist. J. C. W.

SAN JOSE, CAL.—A Mu Phi Epsilon charter was recently granted to the Philomusia Society of the Pacific Conservatory. The installation and initiation exercises covered three days, many alumnae members attending. The installing officer was Harriet Thompson Wright, a former national president. Officers of the local chapter are Ardis Carter, president; Ethel Rand, vice-president; Alice Hart, recording secretary; Phoebe O'Connor, corresponding secretary; Flora Best, treasurer; Jessie Moore, historian; Ethel Miller, chorister; Merle Nelson, chaplain; Marie Brown, warden.

NAVASOTA, TEX.—The January meeting of the Music Study Club was held at the home of Mrs. T. H. Mackie, when the program was given over to the study of American composers. Edna Leake, Julia Owen, Bettina Jacobs, Mrs. Percy Terrell, Mrs. Robert Foster and Frances Leake took part in the program.

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NEW MUSIC: VOCAL AND INSTRUMENTAL

Albert Spalding's "Etchings" a Monumental Violin Work

Modern violin literature seems at times to be in a bad way, with the comparatively few works in extended forms that are produced for the instrument these days. Every now and then an important work comes along to cheer those who feel that violinists will have to go on playing the same dismal, hackneyed concertos and sonatas for the next several hundred years. But really the case is not so hopeless. A few years ago Albert Spalding gave us a Suite for violin and piano that indicated his significance as a violin composer and now he has written a work called "Etchings: Theme and Improvisations for Violin and Piano" (Composers' Music Corporation), that matches the Suite and in some ways surpasses it.

Mr. Spalding is one of the few big concert-violinists, who have a real creative message. And this work is splendid proof of it. He has not done what many do these days, namely, call it "Theme and Variations," for Mr. Spalding knows only too well that the variation of our time is often pretty far from the theme. Why call it "variation," then? Improvisation is so much better. So much so, we think, that many will appropriate his suggestion and in the years to come will call their pieces "theme and improvisations," instead of "theme and variations." It is ever so much more honest.

But to our muttens: These are etchings, these lovely short movements following the theme. They are all called by suggestive titles. The work begins with the theme—the only work of this kind that does not (and which, by the way, ends with it) is d'Indy's "Istar" for orchestra!!!—an *Andante con moto*, F sharp minor, 4/4, called "October." We will list the improvisations: "Books," *Poco più mosso*, 4/4, F Sharp Minor, "Professor," *Allegro moderato*, 4/4, F Sharp Minor, "Impatience," *Allegro*, 12/8, F Sharp Minor, "Dreams," leading without interruption into "Cinderella," *Molto sostenuto*, 4/4, F Sharp Major, "Games," *Vivace*, 3/4, F Sharp Minor, "Sunday Morning," *Allegro*, 4/4, A Major, "Hurdy Gurdy," *Vivace ma non troppo*, 3/4, A Major, "Desert Twilight," *Molto sostenuto—Quasi adagio*, 6/8, A Minor, "Fireflies," *Con moto*, 3/4, F Sharp Minor, "Ghosts," *Moderato*, 4/4 C Major, Finale: "Happiness," *Allegro giusto*, 4/4, F Sharp Major.

A perusal of the titles of these various sections will indicate to the reader something of the character of what Mr. Spalding has done. But only an actual examination of the music will make clear how beautiful a composition he has accomplished. In recent years no violin work by an American or European composer has come into our hands that has convinced us so completely of its heartfelt sincerity. Mr. Spalding has not avoided simplicity; his theme, a pensive one, is a ten-measure melody of intensely personal build, pure writing that could be transcribed by the string quintet of an orchestra, or a solo string quintet with magical effect. The part-writing of this first page of "Etchings" is in itself something to be proud of! There is a burlesque humor in "Professor," where the composer makes fun of the pedants, doing so by writing some brisk and neatly dovetailed counterpoint that is fascinatingly managed. Delicacy and

poetic charm we find in "Dreams" and "Cinderella," the light touch with most deftly turned double stops in the violin part in "Games." The bells of the churches ring in "Sunday Morning," in which Mr. Spalding treats his violin in double-stops in an entirely new manner. Throughout the work he has written for his instrument with a novel touch, making use of all its possibilities and a number of things which are not at all familiar. For example, examine the final *pizzicato* chords in "Sunday Morning!" Of all the improvisations none is more individual than "Desert Twilight," a sort of *Oriente*, which begins with the violin *con sordino* playing unaccompanied. It soon makes use of double stops, not thirds and sixths by any means; rather, unusual intervals, but all nicely resolved. The piano enters later. Then the violin sings another plaint, very similar to the one which has opened the movement, and ends quietly on the Octave A, on the D and G strings. "Fireflies" in its 3/4 rhythm is a gem, "Ghosts" is capital—Mr. Spalding believes in Ornsteinesque harmonies in ghostlike pieces and uses some of them—and then we come to the summing up "Happiness." Here we are in F Sharp Major, a mood of tranquillity is established and the violin gives out a new melody, which has, however, an affinity with the theme of the work. We go to F Sharp Minor, where the main theme is once more sung, this time to a new accompaniment. There is a return to the major, *poco forte*, where Mr. Spalding gives us his F Sharp Major theme in a canon between piano and violin. Strictly carried out, it crowns the work with its strength and solidity. Where canons like this are there can be no superficial structure. A brief *Presto* of double stops for the violin against a descending passage in the piano closes the work.

If we have not made clear that this is not a violin composition with piano accompaniment, we would do so now. It is a work for violin and piano, in which the violin part is quite as difficult technically as many a virtuoso piece in which the piano part is nil. It may be played instead of a sonata on programs, and again it may be played in a violin recital instead of a concerto. To play the part assigned the violin by Mr. Spalding one must be a very capable performer.

Of the idiom we can but say that it reminds us at times of César Franck, again of our MacDowell. Not in similarity of theme in the latter case, but in harmonization. Mr. Spalding holds the music of César Franck in high esteem—he is one of the best interpreters before the public to-day of the Belgian's great Sonata—and we would not be surprised if the influence of the master's music has imperceptibly made itself felt. In any case, it has the spiritual quality of Franck in more than one place, it has its dignity and its truth. Mr. Spalding has made an important contribution to American composition. He has done a noteworthy work for violin and piano, enriching the literature in so doing. And we are happy that he wrote it without a prize in view. His prize is the admiration and esteem of all who, both at the present time and in the years to come, know the work. There is a dedication to Jacques Thibaud, the noted French violinist, who has played Mr. Spalding's Suite in his concerts, one of the few foreign violinists who have taken the time to know that there is such a thing as violin music by American composers.

A Belgian Composer Makes His Bow in a Suite for Piano

The name Paul de Maleingreau is a new one. But if his other music is as engaging as his suite for piano "Les Angelus du Printemps" (London: J. & W. Chester, Ltd.), the name will be remembered

and prized. There are five movements, I. "L'Angelus du Matin," II. *Matinée* (Promenade), III. "L'Angelus de Midi," IV. "Berceuse d'après-midi" and "L'Angelus du Soir." In all of them M. Maleingreau has written with a sure touch and with an amount of imaginative strength and beauty that augurs well for his later productions. Here is modern music that has a decided personality, that is pianistically worthy and that has a melodic flow remarkably consistent. Harmonically the pieces are also splendid and although they may explore no absolutely untried paths, they are valid as sincere music, expressed with much mastery and evident knowledge of the composer's art.

Mrs. Browning's "Pan" Set by Carl Busch

Few poems by Mrs. Browning, not even her lovely "Sonnets from the Portuguese" have won the favor of composers more than her unique poem, "A Musical Instrument." Its original title, just named, is not so well known to musical persons as its first line, "What was he doing, the great god Pan." For some years ago David Stanley Smith set



Carl Busch

it as a cantata for women's chorus, soprano solo and oboe obbligato under the title of "Pan." It is necessary to mention it here, for two reasons. First, it is one of the few pieces of music by Professor Smith, with which we are acquainted, that possesses genuine merit and true spontaneous quality; second, Mr. Busch's new cantata on this poem, called by him "Pan's Flute" (Oliver Ditson Co.) is closely related to it, in every detail except that of its themes. Mr. Busch has also set it for three-part women's chorus, but he has a baritone instead of a soprano solo voice, and a flute obbligato in place of Mr. Smith's oboe.

There is no need of making comparison between the works. Their general style is not unlike. We would record, however, that Mr. Busch's is one of the most attractive compositions by him that we know. His writing for the chorus is admirable, his solo part for baritone most effectively conceived and executed. As a musician who has written skilfully for the orchestra he, of course, knows how to set down an idiomatic flute part. We wonder whether Mr. Smith or Mr. Busch is right about the obbligato instrument. The former believes it was an oboe, the latter a flute. Of course, Mrs. Browning's title just calls it "A Musical Instrument." And the pictures of Pan have for years revealed him to us playing a syrinx! The cantata is not too difficult to perform and takes about a half hour. The orchestral score and parts may be had of the publishers.

"The Beggar's Opera" in its Revised Form

A delightful new piano-vocal score of that old masterpiece "The Beggar's Opera" (Boosey & Co.) has recently been issued. The title page tells us that it is the version "as performed at the Lyric Theater, Hammersmith" and we learn, too, that it is the edition "with new settings of the airs and additional music by Frederic Austin." In a prefatory note in the score Mr. Austin explains that the edition was made by him from two early editions, the work of Dr. Pepusch and Dr. Arne. Mr. Austin has employed more the Pepusch version than the Arne, he tells us. To Mr. Austin great credit must be given for his revision of the texture of the music, his reharmonization of the airs, his rearrangement of some of the things that were originally solo, etc. The music has been scored for string quintet, flute, oboe, harpsichord, with occasional use of viola d'amore and viola da gamba. Here it is finely reduced in most playable style for the piano. And this score is truly a joy to play.

How fresh these old tunes have remained! How delightful they sound to our 1921 ears, not great music, to be sure, but music as spontaneous as any of the old classics and music that we can ill afford not to know, because of its

association. The production of the work—which has been running in New York this season—was indeed, one of the bright moments in an overlaid musical and dramatic season.

For the Organist

The American Organ Monthly (Boston Music Co.) has in its December

issue once more included some worthy music for the organ. There is a well conceived Praeludium by Rutherford Kingsley, a movement, "Christmas Evening" from a "Sicilian Suite" by Melchiorre Mauro-Cottone, charming in every detail and a fine transcription of Glière's "Three Holy Kings," made by that splendid musician, H. Clough-Leigher. These are the music offered the organist in this issue.

There are also interesting articles by Frederick H. Martens and Latham True, articles away from the beaten track. Dr. True's article is called "By Brahms, Yet Barely Known" and deals with the great German master's magnificent "Choralvorspiele," the existence of which is not only unknown to many musicians, but even to persons who call themselves Brahmsianer! A. W. K.

Songs Sacred and Secular

"I am the good Shepherd" and "Turn ye even unto Me," by George B. Nevin, for church use and "A Tragic Tale" by J. Bertram Fox, and "You Walked into the Garden" by Heinrich Gebhard (Oliver Ditson Co.) for the laity, are newly come from press. Mr. Nevin's two songs are well-written sacred songs both melodically and harmonically; they are published for medium and for low voice, and should serve their purpose well. Mr. Fox's "A Tragic Tale" is an agreeable little "patter-song," nicely suited to its Thackeray text. It is published for high voice. Mr. Gebhard's "You Walked into the Garden," for high and for medium voice, is really interesting harmonically, with a most graceful melody-line, and an unaffected singing charm to recommend it.

A Minuet, Two Waltzes and Three Marches

New piano numbers in the dance forms among recent issues (John Church Co.) are well within the compass of the average player. Jessie L. Gaynor has written a "Minuet" in the old style, decidedly effective, and whose octaves are not so formidable as might appear at first glance. The waltzes are, respectively, "Winter Roses," by J. Lewis Browne, a slow waltz of ingratiating suavity and nice design, and a "Valse in A Flat" by Charlotte E. Davis, which is after the manner of the graceful Durand waltzes, well-known to every pianist, and challenges comparison with any one of them. The marches are quite varied. One, by John Philip Sousa, dedicated "To Tecumseh," is entitled "Who's Who in Navy Blue," and is the march of the Class of 1921 United States Naval Academy. "Men of Valor" is a straightforward, spirited, up-and-coming military march by John N. Klover, curiously provided with a motto by Sir Philip Sidney. Mana-Zucca's "Fifth Avenue March" is really very "snappy" and effective, both rhythmically and thematically. Nor is it difficult to play. Of the three it seems decidedly the most taking.

A Branscombe Choral Arrangement of Jensen

Jensen's "Breezes of Springtime" (Arthur P. Schmidt Co.), a song which is universally known, has been arranged by Gena Branscombe for trio (or chorus) of female voices with great good taste in the apposition of chorus and solo parts, and should make a welcome addition to the repertory of women's chorus organizations.

Following in the Footsteps of Massenet

Gaston Borch, in his charming, "A Holiday in Alsace" (Boston Music Co.), a suite of five pieces for piano, has followed in Massenet's footsteps only so far as his choice of subject is concerned. And yet, without any imitation as regards theme, there is much of the spirit of the French composer's "Scenes Alsaciennes" in these effective piano numbers: "Morning Bells," "The Gypsies," "The Path," "Evening Meditation" and the rollicking "Dance." And this is a spirit which does the suite no harm. It has also that feeling for orchestral effect on the piano keyboard which, if properly applied, makes a composition so grateful to play. All in all, Mr. Borch's suite is most enjoyable and should find corresponding recognition. F. H. M.

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LATE NEWS FROM THE FAR WEST

STARS SING TO AID EUROPE'S CHILDREN

San Francisco Musicians Unite in Big Program—Events on the Coast

[By Telegraph to Musical America]

SAN FRANCISCO, CAL., Feb. 8.—Artists of wide reputation contributed to the success of a concert the proceeds of which went to the relief of starving children in Europe, at the Civic Auditorium, Feb. 2. Three thousand persons attended the affair, which was held under the auspices of the Motion Picture Industry. A vocal and instrumental program was arranged and the audience vociferously demanded encore after encore.

The San Francisco Symphony opened with Liszt's "Les Préludes." Alfred Hertz directed and Edwin H. Lemare was at the organ. Myrtle Donnelly was markedly successful in three vocal numbers. Alice Gentle of the San Carlo Opera Company, accompanied by Frank Moss, sang the "Habanera" from "Carmen" and two other numbers to the great delight of the audience. Anna Fitzu, of the same company, gave an aria from "Tosca" among her items. The California Theater orchestra, Herman Heller, conductor, accompanied the singers, and J. A. Partington, managing director of that photoplay house, was in charge of general arrangements.

Horace Britt, 'cellist, and Louis Persinger, violinist, were enthusiastically received. The former gave Saint-Saëns's "Le Cygne" and a mazurka by Popper. Mr. Persinger played the Schubert "Ave Maria" and two other items. The Loring

Club chorus of sixty presented the closing numbers—a seventeenth century folksong and Villiers-Standford's "Old Superb."

On the same evening Louis Graveure gave his third recital of the season to a large audience in the spacious Scottish Rite Hall. In an admirable program he demonstrated his mastery of dramatic expression. His items included Ernest Bloch's "La Vagabonde," Koehlin's humorous "Le Thé," Martini's "Plaisir d'Amour" and the aria "Eri tu," from "The Masked Ball."

The San Carlo Opera Company commenced its third and final week at the Curran Theater Feb. 6. All former attendance records have been broken here during the last two weeks. Queeno Mario scored another triumph in the rôle of Mimi in Puccini's "Bohème."

Anna Fitzu, Stella De Mette, Pilade Sinagra, Mario Valle and Pietro de Biasi appeared in "Thais," Feb. 4. Bettina Freeman as Leonora starred in Verdi's "La Forza del Destino," Feb. 2.

Some 600 persons filled the St. Francis Hotel ballroom on the occasion of the fifth concert of the Chamber Music Society. Interest was divided between Leopold Godowsky, guest artist, and two new compositions, "Serenade" for string quartet by Albert Elkus, an impetuous poem filled with melodic beauties, and the first movement of a string quartet, and fifth opus of Albert Le Guillard.

Arthur Argiewicz was the soloist at the eighth popular concert of the San Francisco Symphony at the Curran, Feb. 6. Argiewicz was recalled five times after his rendition of Saint-Saëns's "Introduction et Rondo Capriccioso."

Lizeta Kalova acquitted herself admirably as soloist at the California Theater's morning concert, Feb. 6. She is a violin virtuoso and her playing was greeted with unstinted applause.

P. H. A.

SAN CARLO OPERA BREAKS SAN FRANCISCO RECORDS

Stars Under Gallo Banner Become Great Favorites of Music Lovers—French Theater Opened

SAN FRANCISCO, CAL., Feb. 5.—The San Carlo Opera Company has broken all records. Each night finds the Curran Theater crowded and the season has been extended a week. Anna Fitzu has made a splendid impression in every rôle in which she has appeared and Alice Gentle is unanimously pronounced the best *Carmen* ever seen here. Queeno Mario not only in her coloratura work in "Traviata," "Rigoletto" and "Lucia," but also as Mimi, has added to the successes she made last year and is firmly established as a favorite with all. Bettina Freeman and Stella de Mette were at their best in "Aida." Sofia Charlebois was a lovely Micaela and Madeline Keltie proved a charming Nedda. Vincente Ballester, who created a sensation here last year, remains a favorite, and Agostini, Valle, and the other male principals have gained many admirers. Orchestra and chorus under the direction of Gaetano Merola have proved adequate on all occasions and the conductor himself is a great factor in the company's success. Fortune Gallo fairly radiates his delight at San Francisco's reception and promises still better things for the future.

Sofie Neustadt, mezzo-soprano, and Orley See, violinist, members of the faculty of the Institute of Music, gave an excellent concert Monday evening. Mrs. Zay Rector Bevitt and William Carruth were the accompanists.

André Ferrier formally opened the little French theater "La Gaité Française" last week, presenting Anna Young, himself, and chorus in "La Noces de Jeanette." Mr. Ferrier and his talented wife, Jeanne Gustin Ferrier, plan to make this theater one of the attractions of San Francisco, giving concerts, operas and pantomimes.

Constance Alexandre, mezzo-soprano, and Horace Britt, 'cellist, of the San Francisco Chamber of Music Society, were heard in joint recital before the Allied Arts Society of Berkeley recently. Both did exceptionally fine work.

E. M. B.

Salzedos and Povla Friish Heard at Long Beach, Cal.

LONG BEACH, CAL., Feb. 5.—The Salzedo Harp Ensemble and Povla Friish, Danish soprano, appeared before a large

audience in the Municipal Auditorium recently.

A program of grand opera excerpts, arranged by Annie Laurie Daugherty, made up a January program of the Music Study Club.

Carrie Jacobs Bond appeared at the Hoyt Theater in a program of her own compositions last week.

A. M. G.

MOISEIWITSCH IN DALLAS

Compels Admiration in Recital—Local Symphony Plays

DALLAS, TEX., Feb. 7.—Benno Moiseiwitsch was presented in recital at the Municipal Auditorium recently. With impeccable technique, delicacy of nuance and genuine artistry, he captivated his audience composed largely of discriminating musicians. It was a veritable triumph and richly merited. The program, a taxing one, was executed with consummate skill. Numerous requests have been received by Earle D. Belnendo to arrange for his return.

The Dallas Symphony, under the direction of Walter J. Fried, conductor, gave an ambitious program in the Municipal Auditorium, Jan. 27.

Mrs. J. Roscoe Golden, the assisting soloist, in an excerpt from A. Goring Thomas's "Nadesda," disclosed a powerful and deep contralto, finely controlled. Mrs. Walter J. Fried was her accompanist. The concert attracted a large audience. Dr. W. C. Rice, president, and Mrs. A. L. Harper, financial secretary, have worked tirelessly for the orchestra, which is steadily improving and growing in public favor.

C. E. B.

Moiseiwitsch and Beebe Ensemble Visit Sioux Falls, S. D.

SIoux FALLS, S. D., Feb. 3.—Benno Moiseiwitsch, pianist, was heard here in recital recently as the fifth number on Mrs. Will H. Booth's Artists Course. He offered numbers by Bach, Beethoven, Schumann, Chopin and several groups by modern composers. The New York Chamber Music Society was also heard at the Coliseum in a very interesting recital. The program consisted of the Septet in E Flat by Beethoven, "Mock Morris," Irish Tune from County Derry and "Molly on the Shore" by Percy Grainger, and duets, trios and quartets for woodwind by Wailly, Pfeiffer and Pirini.

O. H. A.

ROTHWELL'S CHIEF VIOLIST PRESENTS ORIGINAL WORKS

Emil Ferir and De Gogorza the Soloists with Los Angeles Philharmonic—Brahms Symphony a Feature

[By Telegraph to Musical America]

LOS ANGELES, CAL., Feb. 8.—The Philharmonic Orchestra, Walter Rothwell, conductor, played at the Auditorium Friday afternoon and Saturday night. Brahms's Second Symphony was the chief attraction. Mr. Rothwell had his orchestra well in hand in this difficult work and presented a well-balanced conception.

Emil Ferir, leading viola, presented two of his own works, "Song" and "Caprice Basque." They are graceful compositions for the solo instrument, with admirable orchestration. Mr. Ferir's beautiful playing was loudly applauded.

Emilio de Gogorza sang Handel's "Where E'er You Walk" and Massenet's "Promesse De Mon Avenir." The audience particularly enjoyed his clear English diction. The orchestra gave excellent support, and the baritone achieved a very definite success.

Other numbers were the Sibelius "Finlandia" and Weber's "Oberon" Overture. Audiences always give Mr. Rothwell a hearty reception, and the Auditorium was nearly full at both concerts.

Ellen Beach Yaw and her husband, Franklin Cannon, appeared in joint re-

cital at the Little Theater, Thursday. Mme. Yaw sang several coloratura arias and a group of short songs. Mr. Cannon played pieces by Chopin, Debussy, Guilmant, Bach, Liszt, and others, and proved himself a very capable performer, especially in the Chopin and Debussy numbers. Georgiella Lay was accompanist for the vocalist.

Leopold Godowsky and Max Rosen played to a good audience at the Auditorium under the Behymer management on Feb. 3. The pianist was heard in a Chopin group and modern numbers. The audience especially liked his Liszt and a group of his own works. Mr. Rosen played the Saint-Saëns B Minor Concerto and a very effective modern group, and had to respond to many recalls.

W. F. G.

San Diego Gives Julia Clausen Ovation

SAN DIEGO, CAL., Feb. 5.—Julia Clausen delighted her hearers at the Spreckels Theater last night when she gave a program before the largest audience yet assembled in the Kieling Concert Course. True appreciation of the singer's art was expressed by repeated calls for encores. Every number was cordially received and an ovation marked the conclusion of a Meyerbeer aria. Mme. Clausen was ably assisted by Mrs. H. Robinson of Los Angeles, accompanist.

W. F. R.

MINNEAPOLIS HEARS EMINENT PIANISTS

Moiseiwitsch and Novaes Both Triumph—Symphony Members Play Solos

MINNEAPOLIS, MINN., Feb. 7.—Verna G. Scott presented Benno Moiseiwitsch in recital as the third attraction in the University Concert Course. For many reasons it was a memorable occasion, the art of the performer being first and foremost. The program itself was admirably calculated to hold the interest, and many extras had to be added. The audience was made up very largely of University students and it was their enthusiasm that led to continued applause, after lights had been extinguished and piano closed, and compelled a reopening of the instrument, a return of the amiable artist and further additions to the long list of items.

A second pianist to make a first appearance in Minneapolis was Guiomar Novaes, who played the Schumann Concerto with the Minneapolis Symphony, Emil Oberhoffer, conductor. Hearty applause followed a highly successful performance. The orchestra received its meed of recognition for a fine interpretation of Brahms's Symphony No. 4 in E Minor. This, with the Vivaldi Concerto for Strings and the Prelude to Wagner's "Meistersinger" completed an enjoyable evening's entertainment.

Carl Uterhart, second concertmaster of the orchestra, made an excellent impression in his recent solo appearance, playing Beethoven's Concerto in D. He seemed prompted by a spirit of devotion to a great composer and successfully applied himself to the interpretation. It was an inspiring performance.

Ludwig Pleier, of the cello section of the orchestra, displayed fine musicianship in his playing Sunday, Jan. 30, of Julius Klengel's Concerto in D Minor. This is Mr. Pleier's first season with the orchestra. The performance of the Klengel work was the second in America, the first having been given by the same artist with the Detroit Orchestra under Gabrielowitsch last year. Mr. Pleier was received with marked cordiality. The orchestra played a march and the Overture from Smetana's "Bartered Bride," an Oriental Rhapsody by Clerbois, and an excerpt from "Tannhäuser." The custom of presenting an entire Symphony on a popular program is growing. In this case there was a performance of Beethoven's First Symphony.

Louise and Elmer Schoettle, aged nine and eleven years, children and piano pupils of Mr. and Mrs. Gustav Schoettle, gave their fourth annual recital in the auditorium of the MacPhail School, Jan. 29. The playing was a remarkable manifestation of child development.

The Thursday Musical organization recently devoted a program to Brahms. There were addresses by Dr. James

Davies, Donald Ferguson and Kate Mork Twitchell, illustrated by Mrs. C. E. Lemhuis, Meta Hoppe, Mrs. Donald Ferguson, Luella Boynton and Isabelle Parker. Trios were sung by Mrs. Edward Cammon, Mrs. O. W. Brastad, Mrs. M. V. Farmer with Mrs. Don Fitzgerald at the piano.

F. L. C. B.

Edgar Schofield Heard in Oratorio and Recital

Edgar Schofield, baritone, was soloist on Jan. 31, at a concert of the Police Band in Toronto, Canada. Other engagements filled by Mr. Schofield during January were a performance of Bach's "Christmas Oratorio" in New York on Jan. 2, Mendelssohn's "Elijah" in Brooklyn on Jan. 9, a private musicale in New York on Jan. 14, a recital in Irvington, N. Y., on Jan. 19, Mendelssohn's "St. Paul," New York, Jan. 23. During March Mr. Schofield will tour Texas in concert and will be soloist with Geraldine Farrar on her spring tour which will begin immediately after the close of the Metropolitan season in April. He will also be one of the soloists at the Spartanburg Festival.

National Opera Club Presents Characteristic Program

An evening of grand opera was presented by the National Opera Club of America on Jan. 27, at the Waldorf-Astoria. Scenes from "Romeo and Juliet" and "Traviata" were presented, under the leadership of Romualdo Sapia, with solos by Couty Rossi-Diehl, Elsie Peck, David Arthur Thomas, Clementine De Vere Sapia, Gladys Akin, Isador Mansfield, Mario Carboni and W. Orton Bell. Frances Papert gave an Aria from "Giocconda" and Viola Mattfeld offered ballet numbers.

Menges and Diaz Collaborate in Middletown, N. Y.

MIDDLETOWN, N. Y., Feb. 2.—In the "Glee Club Concert Series" Isolde Menges, violinist, and Rafael Diaz, tenor of the Metropolitan Opera, appeared yesterday at the First Presbyterian Church. Miss Menges scored in a Handel sonata, pieces by Francœur-Kreisler and Tod Boyd and the Bruch G Minor Concerto. In arias from "Giocconda" and "Carmen" and songs by Hue, Rabey, Alvarez, Kramer, Osgood, Hirst and Speaks, Mr. Diaz revealed his fine voice and was welcomed by his hearers. The accompanists were Eileen Beattie for Miss Menges and Francis Moore for Mr. Diaz.

New Work Dedicated to Berumen

Elizabeth Thorne Boutelle, American composer, has written a Suite entitled "Pan," for piano. The composition is dedicated to Ernesto Berumen, the pianist, who will perform it next season.

PHILADELPHIA FORCES REVIVE OLD FAVORITE

Sousa's "El Capitan" Presented by Leps Opera Association—Fine Ensemble Program

PHILADELPHIA, Feb. 4.—Vivid memories of the latter days of the nineteenth century and the first half-decade of the twentieth were recalled at the Academy of Music on Wednesday and Thursday nights, when the Philadelphia Operatic Company presented before large and delighted audiences John Philip Sousa's "El Capitan." Aside from the general excellence of the performance of this veteran local organization, interest was added to the event by the presence of the composer as conductor. Whether it was the fact that the "March King" wielded the bâton or due to the careful training of Wassili Leps, musical director, and the enthusiasm of the members of the company, it is admitted that in its entire history, reaching back to 1907, the organization has never surpassed the success that attended this revival of Sousa's merry and melodious work.

At times the large audiences gave expression to their satisfaction by outbursts of applause that must have been highly gratifying to the singers, to the composer and conductor and to Mr. Leps. At the conclusion of the second act Wednesday night, in which the company reached perhaps the climax of its well-rounded performance, all the singers were called before the curtain, with Sousa, Director Leps and Karl T. F. Schroeder, stage manager, and a laurel wreath was presented to the composer, while floral tributes rewarded the principal members of the cast.

Reinhold Schmidt was the *Don Errico Medigua*, the redoubtable "Capitan," and his impersonation brought to the minds of veterans in the audience the De Wolf Hopper conception of the part that years ago gave him fame. Both in his acting and singing Mr. Schmidt was admirable, and the same may be said of Frederick W. Wyatt's *Pozzo*; of Chris W. Graham's *Verrada*, and of J. Burnett Holland's *Scaramba*, the ferocious insurgent. The feminine rôles of *Estrella*, daughter of *Don Luiz*, a part capably sustained by Louis J. Martin, Jr., had a charming representative in Thelma T. Melrose, whose voice, if a trifle light in timbre, was uncommonly sweet, and who carried the part with delightful spirit. Dorothy Fox won golden opinions in her impersonation of *Isabel*, her offering of the famous "Bell" Song and her duet with *Verrada* being among the choice gems with which the opera abounded. Eva A. Ritter was the *Princess Marahanza*, wife

of *Don Errico*, and left nothing to be desired vocally or dramatically.

Frank G. Ritter was the *General Heribana*, while Boies P. Robinson and Russel Dolan were *Scaramba's* fellow insurgents.

The chorus sang well and with rigid accuracy. The opera was finely mounted.

Eugenio di Pirani was the guest artist at the January meeting of the Philadelphia Music Teachers' Association, held in Presser Hall. Mr. di Pirani not only spoke informally and interestingly but also played a number of his own compositions, which betokened his distinctive individuality. His participation in the meeting was much enjoyed.

An elaborate program was heard last Tuesday at the Metropolitan Opera House by an audience which was justly enthusiastic but not so numerous as the merits of the occasion justified. The artists were Hans Kindler, cellist; Toscha Seidel, violinist, and Kitty Beale, soprano. They gave of their best in a list of works that comprised compositions by Tchaikovsky, Verdi, Schubert, Meyerbeer and Rimsky-Korsakoff. W. R. M.

SOIREE AT THE HAGEMANS'

Noted Guests and Program Givers Gather at Home of Widely Known Musician

On Friday evening, Feb. 4, a host of friends of Mr. and Mrs. Richard Hageman, representing the musical and artistic elite of New York, and also many pupils of Mr. Hageman's, enjoyed one of the Hageman soirees held at their studio-residence. In the beginning of the evening, there was a short musical program of three of Mr. Hageman's pupils, Ruth Beverley Cumming, Marie Stapleton Murray and Grace Kerns. This was followed by the well-known monologist, Mr. O'Donnell. Mrs. Hageman then introduced the famous hand-cuff king, Houdini, who spoke to the guests and demonstrated his remarkable feats in two reels of moving pictures.

Mr. and Mrs. Hageman's guests included Professor Leopold Auer, Rosa Raisa, Giacomo Rimini, Mr. and Mrs. Otto Weil, Giorgio Polacco, Titta Ruffo, Mr. and Mrs. William Wade Hinshaw, Mrs. A. D. Bramhall, Paul Longone, Mr. and Mrs. William J. Guard, Charles Triller, Geraldine Farrar, Marie Tiffany, Mr. and Mrs. John Keith, Mr. Clayburgh, Mr. and Mrs. Mario Chamlee, Giuseppe de Luca, Cecil Arden, Mr. and Mrs. Artur Bodanzky, Giulio Setti, Mr. and Mrs. William Theodore Carrington, Marion Chapin, Mr. and Mrs. Josef Stransky, George Maxwell, Kurt Schindler, Mr. and Mrs. Albert Wolfe, Mr. and Mrs.

Jacques Cointi, Mr. and Mrs. Jules Daiber, Daniel Mayer, Lucy Gates, Mr. and Mrs. Sigmund Spaeth, Mme. Calloway-John, Mr. and Mrs. S. E. Macmillen, Mr. and Mrs. Herbert Witherspoon, Mr. and Mrs. Henry Hadley, Mr. and Mrs. Orville Harrold, Mrs. Myra Pietsch, Frances Macmillen, Thelma Given, Sam Franko, Mme. Jeanne Franko, Grace Northrup, Mrs. T. Seidel and Toscha Seidel, Manazucca, H. O. Osgood, Greta Masson, Mr. and Mrs. William Fitzgugh Haensel, W. Spencer Jones, Mr. and Mrs. M. M. Marble, Dr. and Mrs. Sarlabous, Florence Macbeth and Mrs. Macbeth, Adamo Didur, Joseph Bonnet, Mrs. Antonia Sawyer, Prof. Rybner and Dagmar Rybner, Mina Elman and Saul Elman, Dr. Salsberger, Mr. and Mrs. Berthold Neuer, Mrs. Simon Frankel, Dr. and Mrs. Goodrich Smith, Mr. and Mrs. Mortimer Wiske, Beryl Rubenstein, Misses Emilie Frances and Marion Bauer, Charles Isaacson, Mary Kent, Dicie Howell, Madeleine Brard, Mr. and Mrs. Frederick Jacobi, Edna Thomas, Mrs. Carlos Salzedo, Mr. and Mrs. Robert Mainzer, Mrs. Mary Flint, Dorothy Moulton, Mr. and Mrs. Rudolph Polk, Mr. and Mrs. F. Seligman, Dr. Fery Lulek, Mrs. Harrison-Irvine, Mr. and Mrs. Gustav Saenger, Florence Seligman, Mr. and Mrs. Frederick Haywood, William Simmons, and Ashbel Welch.

Beebe Ensemble Appears in Joplin Series

JOPLIN, Mo., Jan. 30.—The New York Chamber Music Society gave one of the most delightful programs of the winter series under the direction of the Fortnightly Music Club, in the high school auditorium the past week. The ensemble, composed of eleven illustrious artists, led by its founder, Carolyn Beebe, was encored repeatedly. Every number was a delight. This was the first Joplin appearance of the ensemble and musicians of the vicinity are looking forward with pleasure to its next appearance here. L. A. W.

Two Appearances by Cantor Woolff

Two successful appearances have been made lately by Bernard Woolff, cantor. On Jan. 22 he was one of the artists at a concert of Jewish music in Albany, N. Y. An introductory address was made by Charles D. Isaacson, and Cantor Woolff was heard to advantage in Italian numbers as well as Jewish compositions. On the following day he appeared at the Lexington Opera House in New York City.

Zimbalist and the Tollefsen Trio Play in Greenville, S. C.

GREENSVILLE, S. C., Feb. 5.—Efrem Zimbalist, violinist, appeared in recital in Textile Hall before a capacity audience on the evening of Jan. 19. Emanuel Balaban was the accompanist. The Tollefsen Trio gave a concert at the Grand Theater the same evening.

Davenport, Ia., Active Musically

MOLINE, ILL., Feb. 5.—Arthur Kraft, Chicago tenor, gave an interesting recital before the Davenport Woman's Club, Jan. 11. LeRoy Carlson, a local pianist, was his accompanist. The second pair of concerts of the Tri-City Symphony occurred Jan. 16 and 17. Moses Boguslawski was piano soloist, playing Liszt's "Hungarian Fantasia," with orchestra. Ludwig Becker conducted excellently. E. W.

Kerekjarto to Give Recital with Christine Langenhan

Admirers of the violinist, Duci de Kerekjarto, will have another opportunity of hearing him on the evening of Feb. 13, at the Lexington Opera House, in joint recital with Christine Langenhan, the dramatic soprano. Immediately after this concert Kerekjarto leaves for the Middle West and Pacific Coast.

Greta Masson Engaged for Spartanburg Festival

Greta Masson, soprano, has been engaged to appear as one of the soloists for the Spartanburg (N. C.) Festival in May. Miss Masson will be heard in a recital at Greenwich, Conn., Feb. 25. The soprano has recently returned from a Canadian tour, on which she won marked successes in Toronto and Hamilton.

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Music in the Film Theaters of New York

A SPECIAL musical program at the Capitol Theater last week was arranged to commemorate Lincoln's birthday, the novelty features of which were "The Evolution of Dixie," played by the orchestra, and a tableau of the Emancipation Proclamation. The chief number from a musical point of view, however, was Tchaikovsky's "Nutcracker" Suite, played by the orchestra under Erno Rapee. Alexander Oumansky arranged the ballet portion into six parts, the "Overture Miniature," "Danse Arabe," "Danse Trepac," "Danse Chinoise," "Valse des Fleurs" and "Dance of the Sugar Dolls," which were danced by Miss Gambarelli and Doris Niles, assisted by six members of the corps de ballet.

Greek Evans, the baritone who has been singing at the Riesenfeld theaters at intervals during the past several years, and who has since toured the country with Scotti's Opera Company, returned to the Rivoli last week, singing Phillip's "A Son of the Desert." Ruth Page, a pupil of Adolph Bolm, danced a Bizet minuet, and Firmin Swinnen, organist, was heard in "Chante Seraphique" by Henri Bonte. The overture was Liszt's Sixth Hungarian Rhapsodie, conducted by Frederick Stahlberg and Joseph Littau.

While the screen feature at the Rialto remained the same the past week as the week previous, Mr. Riesenfeld introduced an entirely new musical program. Emanuel List sang "Il Lacerto Spirto" from Verdi's "Simon Boccanegra," and Mary Fabian was heard in a song from the "Chocolate Soldier." The organ number was Lemare's "Marche Héroïque," played by John Priest. Elgar's "Pomp and Circumstance," played by the orchestra under the direction of Mr. Riesenfeld and Lion Canderheim, was used as the overture.

National Federation Organizing Junior Music Clubs

The National Federation of Music Clubs is now organizing juvenile and junior clubs in the grammar and high schools, the aim being to encourage as many young people as possible to develop an understanding and appreciation of music and the sister arts. For these clubs the Federation is issuing books of special programs by Mrs. Frances Elliott Clark of Philadelphia, chairman of the educational department. Mrs. Ralph Polk of Miami, Fla., chairman of junior and juvenile clubs, will forward these books to anyone interested.

Hinkle in Two Iowa Concerts

MASON CITY, IA., Feb. 1.—Florence Hinkle gave a recital at the high school auditorium, Jan. 26, in the third of the series of concerts in the All-Artists' Course. Her audience was highly enthusiastic. The soprano gave a recital in Waterloo, Jan. 24, in the Ross Conservatory course of concerts. B. C.

Hofmann Acclaimed in Portland, Me.

PORTLAND, ME., Jan. 21.—Josef Hofmann gave a recital in the Municipal concerts course, Jan. 13. He began with a masterful performance of Schumann's "Symphonic Etudes," followed by Chopin and modern groups. Few persons left their seats until the pianist had played many extras. A. B.

Syracusans Applaud Land

SYRACUSE, N. Y., Jan. 27.—Harold Land, baritone, gave a recital in the ballroom of the Hotel Onondaga yesterday under the auspices of the Morning Musical Club. An audience of 1000 packed the room and demanded many extras besides the programmed Italian, French and Italian ballads.

Choose New Department Heads for Cleveland Institute

CLEVELAND, OHIO, Feb. 7.—Hubert Linscott, baritone, of New York, has been selected by Ernest Bloch, musical director of the Cleveland Institute of Music, to direct the vocal department. Edwin Arthur Kraft will have charge of the organ department and Weyert A. Moor will be in charge of the flute classes. Last summer Mr. Linscott taught in Mme. Sembrich's classes. Mr. Kraft is a well-known Cleveland musician, while Mr. Moor is first flautist of the Cleveland Symphony Orchestra.

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DETROIT LAUNCHES NEW MUSIC PROJECT

Ensemble, Formed by Symphony Men, Opens Series—The Orchestra's Concert

DETROIT, MICH., Feb. 3.—The launching of another new project, a series of concerts by the Detroit Symphony Ensemble, took place on Jan. 30. This group is composed of Joseph di Natale, violinist (for whom Nicolas Garagusi substituted on Sunday); Victor Polant, violinist; Valbert Coffey, violist; Julius Sturm, 'cellist; Gaston Brohan, bass violist; Anton Fayer, flautist; Jules Vaillant, oboist; Rufus Mont Arey, clarinetist; Joseph Mosbach, bassoonist; Bruno Jaenicke, hornist, all of the Detroit Symphony, and Bendetson Netzorg, pianist. Although this group of men has played together only a short time their work is marked by considerable smoothness and precision. Some gratifying effects were obtained, but the spaces of Orchestra Hall seemed much too large for the volume of tone. A Beethoven quintet opened the afternoon and was followed by two compositions of similar import, "Aubade," Nos. 1 and 2, of Lalo, and a composition by Dubois, both for double quintet. The audience was fairly large and tremendously enthusiastic, which augurs well for the future of the new ensemble.

The first of a series of morning musicales was offered at the Hotel Statler on Jan. 29, the participants being Arthur Hackett, tenor, and Thelma Newell, a local violinist. Mr. Hackett contributed a group of French, Russian and English songs and an aria from "L'Enfant Prodiges." He was at his best in the songs in English and was the recipient of a large measure of applause, especially after two songs of Rachmaninoff, which he surrounded with an atmosphere that was highly impressive. Miss Newell played two groups of violin compositions, accompanied by Mrs. Edwin S. Sherrill. Constance Freeman presided at the piano for Mr. Hackett. This musicale and the luncheon which followed were under the auspices of the College Club, and a capacity audience was in attendance.

The program presented by Ossip Gabrilowitsch and the Detroit Symphony on Jan. 28 and 29 was interesting and novel and attracted enormous audiences. In response to many requests, it was all-Russian in character, and the third symphony of Scriabine was repeated. The latter work has been played here four times within as many weeks, scoring an even greater success this time than the first. The Tchaikovsky Violin Concerto was the means of introducing Alexander Schmutz, who impressed more favorably with each successive movement. His playing was marked by dexterous execution and noteworthy interpretative ability. He was recalled to the stage several times. Under the baton of the composer, Samuel Gardner's tone poem, "New Russia," was presented to Detroit for the first time and was accorded a cordial reception.

The Tuesday Musicales performed a real service for Detroit on Friday, Jan. 28, in providing a recital decidedly "different," the officiating artist being Thomas Wilfred. A large audience came to the Y. W. C. A. to hear a program that ranged through old folk songs and modern street songs of various countries. Mr. Wilfred's success was due as much to his dramatic ability as to his musical proclivities. He accompanied himself upon the archlute and also offered a group of lute solos, which impressed by the sincerity of their interpretations. Mr. Wilfred was so insistently applauded that he added a half dozen encores. This concert was free to club members and open to the public for a small admission fee.

The Tuesday Musicales held a meeting at the Y. W. C. A. on Feb. 1, the program being presented by Mrs. Dorothy Coolidge, Mrs. Edwin S. Sherrill, Mrs. Samuel Mumford and Ada Gordon, pianists; Grace Davis, soprano; Thelma Newell, violinist, and Gertrude Quay, accompanist. Elizabeth Ruhlman was chairman of the day. M. McD.

Give "Mikado" at Lowell, Mass.

LOWELL, MASS., Feb. 5.—One of the most interesting of local musical events this season was the production of "The Mikado" in the Lowell Opera House.

The entire cast was of local musicians under the direction of Fred O. Blunt, supervisor of music in the public schools of the city. Irene Hogan as *Yum-Yum*, Charlotte Walsh as *Katisha* and Edward Slattery as *Ko-Ko* were outstanding figures, but the work of every member of the cast was excellent. Gertrude O'Brien furnished admirable piano accompaniments. I. F. D.

Casini Assists Garden at Musicale

Guita Casini, the young 'cellist, who during the past season has toured with both Mary Garden and Frances Alda, played the obbligate to one of Miss Garden's numbers at the Biltmore Musicale, Friday morning of last week. Mr. Casini was not on the program and his appearance, which he made as a compliment to Miss Garden, was a surprise to the audience, which welcomed the young artist enthusiastically. Next season Mr. Casini will make an extensive concert tour under the management of M. H. Hanson.

Alfonso Romero Heard in Initial Concert

Alfonso Romero, a Spanish tenor, was heard in his first New York program, at the Times Theater on Jan. 30. His voice, of pleasing quality though of limited range, seemed most at ease in the Mexican folk-songs which his audience lustily encored. Arias from "Macbeth" and "Carmen" were presented with a quality gracious but scarcely dramatic, while songs by Caccini, Monteverde and others pleased his hearers.

Mildred Wellerson in Three Concerts

After winning a success as soloist with the Cincinnati Symphony, Eugen Ysaye, conductor, Mildred Wellerson, the ten-year-old 'cellist, appeared in Washington, D. C., and was immediately re-engaged. Her own composition, "The Cranky Baby," was one of the most applauded numbers on her program. Another recent engagement was for a concert at the Hippodrome, New York City, on Feb. 6.

Samaroff Gives Second Beethoven Sonata Program

Olga Samaroff, the pianist, gave the second New York recital of her Beethoven cycle on Feb. 3, choosing five sonatas for interpretation. Her lucid playing imparted sheer beauty and made expressive designs of the Sonatas, Op. 30, No. 3; Op. 14, No. 2; Op. 10, No. 1; Op. 10, No. 2, and finally the "Pathétique," which she restored from the limbo of the hackneyed by a singularly beautiful conception.

Ponselle Reaps Success in Silberta Song

On her programs of her concert tour last fall Rosa Ponselle, soprano of the Metropolitan Opera Company, included Rhea Silberta's song "The Message" and with it gained a decided success. The song was singled out for especial praise by the newspaper reviewers of Miss Ponselle's concerts in a number of cities, among them being Detroit, Nashville, Tulsa, where Miss Ponselle was especially commended for her singing of "The Message."

Artists Give Concert for Blind

A concert was given on the evening of Feb. 2, at the New York Institute for the Education of the Blind, by Alice S. Godillot, soprano; Meta Christenson, contralto; George Macnoe, tenor; Lyman Wells Clary, baritone; Hayden Shepard, 'cellist, and Bassett W. Hough, pianist. Quartets, groups of songs and separate numbers were offered by the artists, besides instrumental numbers and songs with obbligate.

Amy Grant Admired in "Salome" Recital

On Jan. 25 at the Plaza, Amy Grant gave a recital of an arrangement of the Strauss opera, "Salome." Miss Grant recited the text from memory, with Ellmer Zoller at the piano. Miss Grant possesses vocal control which enables her to convey every shade necessary in the interpretation of scenes and character. She has been giving a different opera each week.

Pangrac Appears at Benefit

A feature of the program given at the Waldorf-Astoria in aid of the Mary Fisher Home for brain-workers, in Tenaflly, N. J., was the singing of a group of Czech-Slovak folk-songs by Francis Pangrac, tenor. He had Mme. Ludmila Vojackorawetche at the piano. The artists were received with applause.

Salzedo Harp Ensemble Lends Luster to Coast Cities' Events



Carlos Salzedo Reading the Palms of One of the Members of His Harp Ensemble, Under the Palms of Sacramento

SACRAMENTO, CAL., Jan. 25.—One of the cities which have been favored through the tour of Carlos Salzedo and the Salzedo Harp Ensemble is the California capital. While here for a concert which was one of the features of the season, the eminent harpist was photographed with various members of his party. From left to right, those shown in the picture as standing are Dorothy Friedell, Diana Hayes, Selby Oppenheimer, the San Francisco manager; Martha Gomph and Clemence Warner. Those seated are Marie Miller, Mr. Salzedo and Elise Schlegelmilch. On their tour the harpists are also visiting San Francisco, Los Angeles, San Diego and other points in California; Spokane, Astoria, Bellingham, Tacoma and Yakima, in Washington; Portland, Ore.; Duluth and Hibbing, Minn.; Des Moines, Iowa; Reno, Nev.; Dayton, Ohio; Spartanburg, S. C.; Chambersburg, Pa., and Roanoke, Va., as well as other cities and towns.

HOFMANN PRESENTS AN ALL-CHOPIN PROGRAM

Great Audience Revels in Pianist's Characteristic Interpretations of Polish Master's Works

If Josef Hofmann had elected to play twenty, instead of eleven, numbers at his all-Chopin recital in Carnegie Hall last Sunday afternoon, the huge audience still would have remained to the end and then have clamored for more. Chopin and Hofmann were explanation enough for the many standees and for the very few departures before the last group was brought to a climactic conclusion with a crashing projection of the A Flat Polonaise.

Under the volent and singing fingers of Hofmann, the piano gave an extreme of lyricism to numbers which readily yielded to song-like emphasis. There was an almost vocal melodic line, without,

however, the utter detachment which several of the Chopin specialists of the day affect. It scarcely needs to be said that the piano tone was generally of the highest beauty, though there were the usual moments when power was applied beyond the limits of resonance of the instrument—a practice in which Mr. Hofmann concurs less than almost any of his contemporaries.

The B Minor Sonata, Op. 58, which began the program, was superbly played. Subsequent numbers included the E Major Nocturne, E Minor Valse, F Minor Ballade, Berceuse, and A Flat Major Mazurka. Poetry, passion, delicacy, reserve power—all the characteristic attributes of the master—accompanied the grateful lyricism. There were extras from Chopin and a piano version of "Isolde's Love Death," as a reward for those who insisted on supplementary numbers.

Liszniewska Plays at Opening of Montclair Studio

UPPER MONTCLAIR, N. J., Feb. 5.—The new studio of Florence Irwin Tracy was recently opened. An interesting program of piano music was given by Marguerite Melville-Liszniewska. Dr. Jay T. Stocking delivered an address in which he referred to the musical life of Montclair.

Thelma Given Acclaimed in Capital

WASHINGTON, D. C., Feb. 2.—Thelma Given, violinist, was heard in concert on Jan. 28, under the management of T. Arthur Smith, exhibiting richness of tone and brilliancy of interpretation. Miss Given offered works of Grieg, Corelli, Debussy, Chopin, Tor Aulin, Grasse, Sinding and Brahms. W. H.

FORT WAYNE, IND.—On Tuesday, Jan. 18, Howard Griffin, pupil of Gaston Bailhe, appeared in concert, assisted by Hillis Drayer, soprano, pupil of Clara Zollars Bond.

Tilla Gemunder, soprano, who has been heard frequently in musicales and before clubs, will give her own recital on the afternoon of March 6, at the Princess Theater.

Stamford Club Hears McNamee

STAMFORD, CONN., Feb. 3.—At the first of four evening recitals given by the Schubert Study Club, in the Women's Club Auditorium, a capacity audience heard the program given by Graham McNamee, baritone, and Sydney Thompson, reader. Mr. McNamee gave three groups of songs with purity and finish of style. Handel arias and songs by O'Hara, Turner-Maley, Mana-Zucca, Branscombe and others showed his gifts to advantage.

Hans Kindler and Gene Savage Trumble Soloists with Elizabeth Choral Club

ELIZABETH, N. J., Feb. 5.—The Woman's Choral Club of Elizabeth gave its first concert of the season on the evening of Jan. 31. The soloists were Hans Kindler, 'cellist, and Gene Savage Trumble, contralto, both of whom were well received by the large audience. The chorus also did excellent work. Martha Klein was accompanist.

LOS ANGELES, Feb. 5.—Mme. Genevra Johnstone-Bishop has returned to Los Angeles and opened a studio. Mme. Bishop was a member of the faculty at the Chicago Musical College for years.

WICHITA CHORUS SCORES AFTER LONG SECLUSION

Emergence of Lyric Club Results in Excellent Concert—Other Local Musical Happenings

WICHITA, KAN., Feb. 2.—The Lyric Club of this city, after hibernating for several seasons, came into the open on Monday night at the Country Club with a brilliant concert before a large audience. The club is composed of twenty-four carefully chosen male voices, recruited from among the business and professional men of the city, and has been for the last six months under the energetic direction of Harry Evans. Each number of the program was vigorously applauded by the listeners, among whom were many of the foremost professional and amateur musicians of the city. Director Evans has succeeded in producing remarkable results in quality and quantity of tone, unity and precision of attack, and delicacy and artistry of phrasing. Mrs. Lucile K. Briggs, the accompanist, contributed two solo numbers, which were brilliantly interpreted and warmly received.

At the regular meeting of the Saturday Afternoon Musical Club last Saturday, Otto L. Fischer, pianist, and Theodore Lindberg, violinist, gave an excellent program.

The Halstead Community Orchestra, assisted by Mrs. Orris Hinshaw, gave an entertaining program at Convention Hall last night. The officers of the orchestra are: L. P. Krehbiel, president; J. A. Linn, vice-president; A. C. Dettweiler, secretary; Eugene Lehman, concertmaster; E. D. Ruth, conductor.

Sybil Seaman, a young pianist from Hutchinson, appeared in a recital before the Wichita Musical Club last Friday.

T. L. K.

Rachmaninoff Conquers Omaha

OMAHA, NEB., Feb. 7.—Sergei Rachmaninoff held captive a large audience at his recital under the auspices of the Tuesday Musical Club, Feb. 3. Not only was the seating capacity of the Brandeis Theater taxed to the utmost but nearly 1000 extra seats were used for the occasion. The program included the Mozart Sonata No. 9, Schumann's "Papillons," a Chopin group, the pianist-composer's own "Polichinelle" and Barcarolle, and a rhapsodie of Liszt. All expectations were realized in Rachmaninoff's superlative playing. He was recalled again and again and conceded several extra items.

E. L. W.

Wagner, Lazzari and Zanelli with La Forge Appear in Dallas, Tex.

DALLAS, TEX., Feb. 7.—A program of operatic numbers by three excellent singers—Grace Wagner, soprano; Carolina Lazzari, contralto, and Renato Zanelli, baritone—accompanied by Frank La Forge, pianist, was given at the City Temple recently. An audience of about 900 manifested its approval in demonstrations after every number until several encores had been added. Mr. La Forge was heartily acclaimed as a solo pianist. The concert was under management of Harriet Bacon-MacDonald and Mrs. Wesley Porter Mason.

C. E. B.

Beebe Players Give Concert

SALT LAKE CITY, UTAH, Feb. 2.—The most interesting musical event of this season took place this evening, the New York Chamber Music Society making its initial appearance here at the Assembly Hall. A highly appreciative audience greeted the players, whose offerings were Spohr's Nonetto in F, Dubois' Quintet in F, Weilly's "Aubade," Pfeiffer's "Musette," "Whirlwind" by Pirani and Grainger's "Mock Morris." The organization was brought to this city by the Salt Lake Tabernacle Choir.

M.M.F.

Anna Case Soloist with Fort Collins (Col.) Chorus

FORT COLLINS, COL., Feb. 6.—The Community Chorus of sixty voices under the direction of Matthew Auld gave a concert on Feb. 3 to an audience that packed the largest auditorium in the city. Anna Case, soprano, was the soloist, and she was repeatedly encored, singing twenty numbers in all. The chorus did fine work. It is one of the most popular institutions in the city.

E. A. H.

SAN FRANCISCO, CAL., Feb. 7.—The Western Singers Co-operative Opera Company gave a successful performance of Beethoven's "Fidelio" last week.

TORPADIE IN SAN ANTONIO

Soprano Appears as Soloist with Local Symphony Forces

SAN ANTONIO, TEX., Feb. 2.—At the third concert of the San Antonio Symphony Orchestra, held at Beethoven Hall, Jan. 27, Conductor Julien Paul Blitz gave an excellent reading of the "Italian" Symphony of Mendelssohn. Other offerings were Tchaikovsky's "Marche Slave" and Luigini's "Egyptian Ballet." Greta Torpadie, soprano, was the assisting soloist. Among other songs she sang Handel's "Skylark, Pretty Rover" and "Let Me Wander, Not Unseen," and Buzzi-Peccia's "Under the Greenwood-Tree," which was redemanded.

The Tuesday Musical Club held its regular semi-monthly meeting, Feb. 1, at the home of the president, Mrs. Eli Hertzberg, with "Operatic Arias" as the subject of the program under the direction of Mrs. Alfred Duerler. A synopsis of each opera represented was given by its illustrator. The following appeared on the program: Mrs. L. L. Marks, Mrs. Mabelle New Williams, Henrietta Enck, Hilda Briam, Mrs. Mattie Rees, Mrs. Guy Simpson, Mrs. Alfred Duerler, Mrs. Ralph B. Leonard, of Dallas, made an excellent impression in a group of piano numbers. The accompanists of the program were Mrs. Edward Sachs, Mrs. Nat. Goldsmith and Catherine Clarke.

G. M. T.

ORNSTEIN IN NEW ORLEANS

Impresses Audience in Piano Recital—Bonci and Others Heard

NEW ORLEANS, LA., Feb. 5.—The New Orleans Music Teachers' Association presented Leo Ornstein in a varied program, lately. The young pianist made a profound impression. He has grown greatly in artistry and subtlety.

Charles Norman Granville, baritone, the soloist at the last Friday morning musicale at the Grunewald Hotel, was cordially received. Rene Salomon, and Albert Kirst, violins; Carl Mauderer, viola; Louis Faget, cello, and Eugenie Wehrmann-Schaffner, piano—all local artists of high repute—played numbers by Smetana, Grainger and Saint-Saëns in fine style.

Virginia Westbrook, soprano, sang recently at Newcomb College School of Music. Her work was admirable. The Oratorio and Symphony Society has reorganized, with Theodore Roehl, local baritone, as president, and Ernest Schuyten, as director. Announcement of dates for four concerts is to be made shortly. Harry Brunswick Loeb, artistic director of the House of Werlein, has just declined the invitation of Mischa Elman to make a five months' tour of the Far East.

Alessandro Bonci recently presented a program at the Jerusalem Temple which was a delight. Nelli Gardini was heard with the tenor.

An American folk-music recital by Emmet Kennedy, story-teller; Lucienne Lavedan, harpist, and Edmund Wheelahan, baritone, attracted a big audience. Zuni traditional songs, Sioux and Red Willow Pueblo Indian tribal airs, Kentucky mountain tunes, Negro folk-songs, were interspersed with Mr. Kennedy's tales taken from the lips of Greta and Algiers Negroes.

H. P. S.

Planning Spring Festival in Zanesville

ZANESVILLE, OHIO, Feb. 3.—A committee, composed of Roy Van Devere, president of the Chamber of Commerce, A. L. Bowers, manager, Ora Delpha Lane, president of the Thursday Matinée Music Club, and others are working out a plan to remodel Memorial Hall, seating capacity 3000, whereby a May Festival may be given in the spring, closing Zanesville's music season. Contributions from the Rotarians, Exchange Club, and a set sum from the Chamber of Commerce, form a nucleus for a guarantee, this sum to be used in handling a greater and larger concert course for Zanesville for next season.

O.D.L.

Paris Hears Opera Based on Film Play

For the first time on record a grand opera adapted from a movie scenario was sung Friday night at the Opéra Comique, says a copyright Paris wireless dispatch to the New York World dated Feb. 7. The work bears the French title "Forfeiture," but is based upon a film drama written by Hector Turnbull, New York playwright and critic. The music of the opera is by Camille Erlanger.

BELLINGHAM MUSIC DRIVE

Song Leaders' Association Formed in Washington City

BELLINGHAM, WASH., Feb. 4.—A Song Leaders' Association was formed last week by the graduates of the Community Singing Class, which L. S. Pitcher of the National Community Service of New York, conducted here last November and December. It is the aim to make the city more genuinely musical and to supply song leaders for every request. The officers of the new association are: President, Roswell A. Stearns; vice-president, Mrs. Hattie Casky; secretary-treasurer, A. Strecker. Other members who are on the board of eight directors are: Director of City Community Service, Marcella K. Nachtmann; J. V. Coughlin and F. Miller of the high school, and J. F. Casky of the Normal Training School.

A new music company has been formed under the name of the Morrison Music Company, comprised of Alice Nadine Morrison, Nellie Morrison and Howell Morrison.

Mme. Irene Pavloska was heard here in concert recently under the auspices of the choir at the Garden Street Methodist Church. After the concert, Mme. Pavloska and her accompanist, Mr. Belstad, were given a reception at the home of H. Goodell Boncher.

L. V. C.

Sparkes Charms Youthful Audience in Lawrenceville, N. J.

LAWRENCEVILLE, N. J., Feb. 6.—Lenora Sparkes, the soprano, made her first appearance here last evening. It was her first recital given before a boys' school. She met with a reception, winning her audience at the start. The American songs on her program seemed to give the greatest pleasure, among which were Kramer's "The Last Hour," Lieurance's "By the Waters of Minnetonka" and Hageman's "At the Well."

Suicide Believed to be Opera Promoter

On Feb. 5, a man, believed to be T. W. Stucky, proprietor of Unity Hall, a meeting place for lodges and rehearsals, and backer of an unsuccessful French opera company, leaped from the Queensborough Bridge into the East River. Papers bearing Mr. Stucky's name and address were found on the bridge, and Fred Carter, superintendent of Unity Hall, said later that the description of the suicide tallied with Mr. Stucky. The deceased, he said, had been much worried during the last few weeks and it is thought that this was due to the failure of an opera company known as L'Opéra Français which he financed earlier in the winter. It opened successfully for a series of Sunday night performances at the Belmont Theater, then went on the road. The tour was not successful. The company came to grief at Washington.

Macbeth Engaged for Lindsborg Festival

Though efforts were exerted during the past two years to secure Florence Macbeth for Lindsborg (Kan.) Festival, it is only recently that success has attended the efforts of Bethany College promoters. On the occasion of the prima donna's 1920 spring tour the management nearly succeeded but train service would not permit. Then an aeroplane was requisitioned, but unfortunately a few days before the event the pilot met with serious injury when his machine crashed into a tree during a storm. This year, however, by booking the opera star months ahead of time her visit is to be consummated on March 27, when at the request of the management she is to sing the Bell Song from "Lakmé" and "Caro Nome" from "Rigoletto." George Roberts, the accompanist, has been specially engaged for the occasion.

Charpentier Made Offer of French Legion d'Honneur

PARIS, Feb. 3.—Gustave Charpentier, the composer of "Louise," was recently made an officer of the Legion d'Honneur. Sarah Bernhardt was also given the honor at the same time. Among a number who were nominated as Knights of the Legion were Jacques Copeau, theatrical manager, well known in New York, and Claud Terrasse, composer.

Nelson Illingworth, the Australian interpreter of *lieder*, will appear at Norfolk, Conn., Feb. 12, in a program being arranged by Mrs. H. H. Bridgman in commemoration of Lincoln's birthday.

BINGHAMTON ACCLAIMS GABRILOWITSCH FORCES

Ovation for Detroit Orchestra and Ethel Newcomb Who Visits Home County as Soloist

BINGHAMTON, N. Y., Feb. 6.—The Detroit Symphony, Ossip Gabrilowitsch, conductor, came to Binghamton, on Thursday evening. Ethel Newcomb appeared as soloist. Miss Newcomb is a native of Broome County and Binghamton claims her as its own, but because many other cities have called her great, it is only fair to assume that the ovation given her here was prompted by a recognition of her artistry quite as much as it was by a desire to pay her a personal compliment.

To Gabrilowitsch was offered applause which almost seemed to overwhelm the little man. The audience, hushed, fascinated, expectant, followed the subtle harmonies, which the singing voices wrought in their rhythmic journeyings to places where the music commanded the drums and brasses to join them and push them forward to the crashing climax of the overture to "Oberon," the first number on the program.

At the end, the applause in its force and spontaneity, rivalled the triumphant finale of the musical instruments. So it was through the entire program, which concluded with Wagner's "Ride of the Valkyries."

J. A. M.

Deny Rumor of Mary Garden's Betrothal

It was rumored last week that Mary Garden was shortly to marry and furthermore that the prospective bridegroom was an American and not in any way connected with the musical profession. Miss Garden's secretary, Mrs. Draper, when seen by a representative of MUSICAL AMERICA, denied the statement. "It is absolutely untrue," she said, "and you may deny the rumor as decidedly as you please. Miss Garden has altogether too much on her mind at present to add anything else!"

Ruffo to Replace Matzenauer with Cleveland Symphony

Owing to the inability of Margaret Matzenauer to appear as soloist with the Cleveland Symphony on Sunday evening, Feb. 13, at the Hippodrome, Titta Ruffo, baritone of the Chicago Opera, will replace her.

F. W. Healey of San Francisco in New York

F. W. Healey, the concert manager of San Francisco, arrived in New York on Feb. 7. It is rumored that Mr. Healey's visit may be for the purpose of taking the Chicago Opera Association to San Francisco during its forthcoming tour.

Theodore Flint Becomes Mme. Alda's Accompanist

Frances Alda has engaged Theodore Flint, accompanist of the late Gervase Elwes, for the remainder of this season, including her trip to the Pacific Coast.

Harry Harrison of Redpath Bureau to Become Concert Manager

Harry Harrison of the Redpath Lyceum and Chautauqua Bureau this week entered the field of concert management. Mr. Harrison's new activities will in no way affect his connection with the Redpath Bureau, he explains, but will be carried on by him as a side issue under the name of Harrison and Harshbarger. The first artist announced as under the management of the new firm, is Charles Harrison, tenor of the Chicago Opera Association.

MISSOULA, MONT., Feb. 5.—Emilio de Gogorza, who has been ill here for the past four weeks, has announced his intention of purchasing a summer home in or near Missoula where he expects to spend a portion of his vacation during the summer months.

E. E. S.

The vocal pupils of Austin Abernathy, of Missoula, Montana, gave their monthly recital to a crowded audience at the Christian Church, Jan. 25. The program was cordially received. One of the most interesting features was "Lo, the Gentle Lark," sung by Mr. Abernathy's ten-year old daughter, Carol, a child with a voice of remarkable range and clarity.

Sees Ego as Dominant Force in the New Music

André Tridon, Noted Authority on Psychoanalysis, Discusses Musicians and Their Art—Theory of "Organ Inferiority" as Origin of Creative Impulse—Dissatisfaction in Artists and Insane a Key to Dream Worlds—Ego Operative in Urge to Preserve Imagined Beauties—Musicians and Auricular Troubles—Sexual Beginnings of Primitive Music—Progress to Hedonistic and Character Forms

By P. CHARLES RODDA

WHEN Adler, eminent authority on psychoanalysis, advanced his idea of "organ inferiority" as the origin of creative effort in art, he gave to the students of the unconscious what has been described as the first convincing hypothesis in this highly interesting matter. In his monograph on the subject he declared that organs of slight inferiority develop greater functional capacity than normal organs. According to this view, by a law of compensation, subconsciously applied, we develop strength from the weakness or inferiority and set up for ourselves some fabric, something to fill a need. We draw upon the stuff of which dreams are made, and then, urged by the ego, seek to display to others what we are doing. Our visions are translated in terms of pigment or marble, we write them down in words or signs, musical notation, and we have art—if our visions and dreamings are great enough and our skill in the use of the chosen medium adequate to serve them.

The artistic temperament is not the least interesting study in the new science. Rather is it one of the most absorbing subjects. André Tridon, who has devoted many years to psychoanalysis, who has written with authority several books on the subject, who is widely known as a lecturer on psychoanalysis and the psychology of art, has given much thought to the artistic temperament as it is measured and appraised in the terms of the science, and his conclusions are highly important. Mr. Tridon, who has lived in America for some seventeen years, and has done his mature work in this country, has brought a love of art, of music in particular, to his labors. He has been able to view with sympathetic mind the artist, the genius. In his early years in Paris he studied harmony and composition and the piano, giving attention to other subjects at the same time. When eighteen years old he resolved upon a musical career and participated in concerts in Paris, although never as a soloist. As he became absorbed in science his musical resolution weakened, but never his love for the art. To-day he makes a familiar figure at opera and concert in New York. For a year or two he edited the Bulletin of the Symphony Society, writing the program notes on the music given by the Damrosch orchestra. As an authority on psychoanalysis he has been welcomed on the lecture platform. His audiences know well the interesting way in which he handles his subject. Even more interesting is he when he talks with you in interview.

Art and Insanity

Mr. Tridon, like Adler, points to organ inferiority as an origin of the creative impulse or of the desire for the satisfaction that art can give. "The production of music," he says, in answer to a question, "is a compensation. The musician, like every other artist, is a dissatisfied man. The artist and the insane man are alike in one respect. They are both dissatisfied. But the great difference between them is this. The insane man finds no place in the world in which he lives, so he creates an absurd fantastic world for himself, enters it, throws the key away and has to stay where he is. He will not admit anyone else to his world. He is absolutely selfish. The artist, on the other hand, creates a beautiful world, and not only does he live in it himself, but he invites everybody to share it with him. All who are moved by the fancy may live and disport themselves in it.

"Now, why is the man dissatisfied? It may be because of the inferiority or the lack of music around him. This urges him to write beautiful songs or music that is worth while; an opera,

a symphony! Art, you see, is a great form of compensation. It supplements the dream, in which man finds consolation, and enables all to share in the dream. This is true of art in the general sense; of dreams made into some concrete form by writer, sculptor, painter, musician. It is into the selection of the art medium that the matter of organ inferiority enters. In the majority of cases an art is selected because it affords the artist who is seeking a means of expression a way—the best way—to exercise something in him that is imperfect."

Investigations have brought forward much evidence to confirm the theory. It has been found, Mr. Tridon points out, that most speakers suffered from throat or lung troubles in infancy; that most painters began life with poor eyes; that a large number of musicians were afflicted with ear trouble. The degenerative disposition of Mozart's ears, the tragedy of Beethoven, the difficulties of Bruckner and Schumann; these cases are mentioned. Throat troubles are overcome by the exercise that results from subconscious urgings aroused by the troubles themselves. There is the classic case of Demosthenes who, in infancy, suffered from an impediment in his speech. The desirable building up of the inferior organ, however, is not always attained in the case of the musician. Beethoven's name is a continual reminder of this. Adler has stated that he found innumerable tokens of degeneration, childish defects and reflex anomalies in actors, singers and speakers. These tokens led him to the conclusion that some original inferiority of their respiratory apparatus made them seek compensation in the related psychic field. "Take a number of musicians," says Mr. Tridon, "and you will find that many of them had ear troubles in infancy; some of them even at a later age."

Musical Evolution

The development of music by progressive stages is traced by the psychoanalyst. Not only does he see these stages in the broad sense of history, the history of an art, but he also finds them in the individual musician, marking his growth as a composer. Of the origins of music, of the different phases of development, Mr. Tridon has certain ideas to expound. "I am opposed," he says, "to the theory presented by certain psychoanalysts and psychologists that music is a purely sexual manifestation. If it were we would not want to write it down and preserve it for others. The musician is not satisfied simply with his composition. He wants to publish it to the world, so that many may know it. There is the personal desire; egotism,



André Tridon, Author and Lecturer, who Explains Results of Psychoanalysis Applied to Music and Musicians

that urges him to display his wares to everybody. Without this Beethoven and Wagner who had the urge to hear beautiful music would not have had to write it down. They could imagine combinations of beautiful sounds to satisfy the urge themselves. If it were merely for self-satisfaction in art, musicians would not starve for years as Beethoven did; they would not hawk manuscripts to get a meal as many have done. But the history of music, like that of all other arts, is the history of the development of the ego, beginning with sex but rising above it to pure egotism.

"The study of primitive music, of folk song, shows its relation to the physiological; especially to the sexual. The old ritual music and folksong seem to be purely sexual. Then comes the second phase, and hedonistic music is the order; music that is designed to give pleasure, like that of Chopin, Schubert, Mascagni. The third stage is reached when the artist begins to express types, and here enters the *leit motifs* of Wagner, the music of Strauss. Musical character-drawing this! The development of *Siegfried* is psychological. The third stage is artificial and it would have produced deplorable results in the hands of men less skilled than Wagner and Strauss. It exacts from hearers a certain exercise of memory. Without a knowledge of the musical symbols, without the ability to distinguish between the motives, it is impossible to enjoy it.

The Urge of the Ego

"The fourth and last stage comes when the musician has grown so egotistical that he will write any combination of sounds that pleases him, thinking it should give pleasure to those who hear it because it is his work. The trend of modern music is away from the hedonistic and the character-drawing. To-day we have the works of Scriabine, Stravinsky, Schönberg to consider. But this last egotistical stage goes far back in history; to Bach and Beethoven, for, in spite of the traditions that prescribed certain artificial forms for their work, the fugue, the sonata, the symphony, much of it was written in the spirit of this last phase. To-day the advanced, the futurists, no longer bother themselves with forms, with rhythms. Each man is a law unto himself. And in all the arts we have the same thing."

Similarly, according to this theory, does musical appreciation advance, reaching the last stage when it desires

and seeks for something new; when the old forms will no longer give satisfaction; when it is dominated by personality. Leonardo da Vinci, when he painted the Mona Lisa, painted a homely woman, but he gave to her a strange smile; a smile that has fascinated the world in all the years that she has lived her pigment life. The smile was something new. So do our ultra-modernists and futurists seek to do something novel, for those who crave the new. And in their work, says Mr. Tridon, it is the force of personality that enables them to succeed. Wagner won with his *leit motifs* because of his superior, tremendous personality. So it is the personality of the musicians who have advanced to the last stage in their art that enables them, in current colloquialism, to "put it over."

ROCKFORD HEARS DEBUSSY

"Prodigal Son" Given by Local Club—Mr. Bonnet in Recital

ROCKFORD, ILL., Feb. 1.—The Rockford Mendelssohn Club presented for its 600th concert on Jan. 27, "The Prodigal Son," by Debussy. The work was given in costume. Arthur Kraft, tenor, was Azazel; Mrs. Charles Reitsch, *Lia*, and Oscar Keller, *Siméon*. The chorus included Mrs. Solem, Miss Joslin and Miss Hutchins, Messrs. Hoke, Edstrom, Tucker and Anderson. Mrs. Chandler Starr was stage director; Mrs. Fred Moffatt, accompanist, and Mrs. R. J. Bryhn, dramatic director. Irene Schelle offered interpretative dancing. A miscellaneous program preceding the Debussy work included solos by Mrs. Paul Janke, violinist; Mr. Kraft, and a group by Mrs. Thornton Anthony Mills, contralto. Mrs. Moffatt was accompanist for Mr. Kraft and Mrs. Janke. Miss Genevieve Newman accompanied Mrs. Mills.

Joseph Bonnet gave his fifth organ recital in Rockford on Jan. 21, at the Second Congregational Church under the auspices of the music department of Rockford College and was greeted by a capacity audience. Mr. Bonnet gave a splendid program and was recalled repeatedly for encores. Sonya Medvedieff, soprano; Phillipe Sevasta, harpist, and Lee Cronican, pianist, gave a series of concerts for the Forest City Auxiliary, United Spanish War Veterans, Jan. 28 and 29, at Memorial Hall. H. F.



SCRANTON, PA.—John Willard Raught recently gave a musical tea at his home. Sadie E. Kaiser and Mrs. C. F. Allen sang several numbers.

BRONXVILLE, N. Y.—Frank Howard Warner has recently been appointed organist at Christ Church where he is giving a series of recitals.

NORFOLK, VA.—Mrs. John B. Miles has organized a civic orchestra composed of local talent, with Edward Howe as conductor and herself as leader of the violins.

ARDMORE, OKLA.—Mrs. Minnie B. Wall, president of the Philharmonic Club, represented the organization at the recent state meeting of Federated Clubs at Oklahoma City.

ALBANY, N. Y.—Russell Carter, specialist in music for the State Educational Department, gave a lecture on "Ancient Hymns and Hymn Writers" at the Memorial Baptist Church recently.

JACKSONVILLE, ILL.—Belle Mehus, teacher of piano at the Illinois Woman's College, gave a recital in the music hall recently, playing compositions by Bach, Beethoven, Schumann, Cyril Scott and Liszt.

KEYPORT, N. J.—Mabel Percival Collins, soprano, pupil of George H. Downing of Newark, was the soloist at the recent banquet of the Presidents' Association of the Literary Clubs of Monmouth County.

NEW BEDFORD, MASS.—The Constellation String Quartet of Boston played a program for the seventh and eighth grades of the public schools recently as a feature in Music Director Godreau's course in music appreciation.

WEST PALM BEACH, FLA.—Mrs. Rufus Robbins was in charge of the January meeting of the Music Study Club, when "The Blue Bird" was the subject of the afternoon. Clementine Sheldon Hess led the discussion on "Current Events."

LOUISVILLE, KY.—A most interesting studio recital was given lately by the vocal pupils of Williams Layne Vick, at which fourteen pupils appeared in recital. The accompanists were Melva Elise Husack and Ella Lawrence Gardner.

CHICAGO.—A good presentation of "The Messiah" was given at the Englewood Presbyterian Church recently. Florence Lang, Mary Welch, James Hamilton and Frank M. Dunford were the soloists and Arthur Lunn was at the organ.

WICHITA, KAN.—Harold L. Butler, baritone, and Anna Sweeney, pianist, gave a recital at the High School Auditorium recently. Mr. Butler is Dean of the music department of the University of Kansas and Miss Sweeney is a member of the faculty.

MOUNT VERNON, N. Y.—For the benefit of the local fund, which is being raised for the starving children of Europe, Florence Aitken Tompkins, soprano, gave a recital at the Westchester Woman's Club last week. Mrs. Frank E. Sincere was at the piano.

OMAHA, NEB.—Works by Charles Wakefield Cadman were given by Mrs. S. W. Peacock, Mrs. L. B. McCrew, Mrs. S. H. Chambers and Mrs. J. M. Prime with Mrs. R. S. Allen at the piano, at a recent musicale arranged by the Chapter B. P. of the P. E. O. Sisterhood.

PASSAIC, N. J.—Elizabeth Mesick-Youmans, soprano, and Marcus Youmans, tenor, gave another of their joint recitals before the Monday Afternoon Club recently. Their program included airs by Haydn and Sir Henry Bishop and two groups of American songs.

MORGANTOWN, W. VA.—At the close of the regular convocation exercises of the

University, the University Choir gave a miscellaneous musical program. Almena Bunce sang a group of solos and the soprano solo in the "Inflammatus" from the "Stabat Mater" of Rossini.

SALEM, MASS.—The Salem Oratorio Society, under the direction of F. Cate, sang Mendelssohn's "First Walpurgis Night" and "Hymn of Praise" recently. The soloists were Mrs. Ruth Howe Donley, soprano; Roy Steele of New York, tenor, and Herbert W. Smith, baritone.

BURLINGTON, VT.—Mr. and Mrs. John W. Nichols, tenor and pianist, have been re-engaged to teach in the summer school at the University of Vermont, which will make this their eighth season in Burlington. A number of free scholarships will be given at the school in various branches of music.

ARDMORE, OKLA.—The Philharmonic Club entertained a large group of friends at a musical tea recently at the home of the secretary, Joy Moore, who was assisted by her mother, Mrs. W. R. Moore. A silver offering was taken, the proceeds of which went toward the fund to pay for the club's new piano.

MASON CITY, IOWA.—The musicians of the city held their first annual banquet recently with an attendance of 200. The banquet, which was held at the Chamber of Commerce, was promoted by the local chapter of the American Federation of Musicians, with Ralph Kelse, S. A. Moe and Tom Wells in charge.

PHILADELPHIA, PA.—Sigmund Spaeth, writer and musical critic, assisted by C. Linn Seiler and Henry Souvaine, gave a series of talks on music in the public schools recently. Dr. Enoch Pearson, director of music in the schools, arranged the series as part of his plans for promoting a knowledge of good music.

PHILADELPHIA, PA.—The student orchestra of the Zeckwer-Hahn Philadelphia Musical Academy gave a recent concert under the leadership of Frederick Hahn, playing works by Rossini, Schubert and Luigini. The soloists were Loretta Kerk, pianist; Cecelia Bonawitz, violinist; Harry Wriggins, baritone, and Mary Joyce Henderson, pianist.

TAMPA, FLA.—Oscar Seagle, New York vocal teacher, was the guest of honor at a reception tendered by Mme. C. A. Germaine, formerly of New York but for several seasons conducting a vocal studio at St. Petersburg, just across the bay from Tampa. Mr. Seagle also gave a concert in the high school auditorium which attracted a large audience.

PORTLAND, ORE.—Mrs. Daphne Edwards Bell, daughter of Mr. and Mrs. Sherman T. Bell, appeared recently as piano soloist with the Seattle Symphony, playing Schumann's A Minor Concerto. Mrs. Bell, known professionally as Daphne Edwards, makes her home in Chicago, but is a frequent visitor to Portland.

TORONTO, CAN.—F. A. Mours, organist at the University of Toronto, gave another recital at Convocation Hall recently, playing works of Bach and Guillemant to one of the largest audiences of the season. W. M. Fletcher has resigned his position as organist and director at the College Street Presbyterian Church.

READING, PA.—The new organ in Grace Lutheran Church received its formal opening at a recital by Walter Heaton, who gave a program well fitted to show the vast resources of the instrument. Harry L. Kramer sang Handel's "Honor and Arms" and Henry F. Weber gave Mendelssohn's "If with all your Hearts."

OMAHA, NEB.—At the last studio lecture recital for their pupils, Alice Davis Berryman and Cecil Berryman presented the Liszt E Flat Concerto and the Beethoven "Emperor" Concerto. Myrtle

Wyatt, soprano, pupil of Mary Munchoff, gave a well-chosen program recently at the home of Mrs. E. W. Nash under the auspices of Mrs. Ludovic Crofoot.

WASHINGTON, D. C.—Elizabeth Winston, pianist, opened the musical evenings of the Arts Club for February with a program of the compositions of Beethoven, Chopin, Rosenthal, Rachmaninoff, Debussy and others. Another interesting musical event at the Arts Club was the recital by Helen Gerer, violinist, and La Salle Spier, pianist.

RAPID CITY, S. D.—Rosseter G. Cole's "The Rock of Liberty" was sung by a chorus of thirty voices at the Congregational Church recently. Mary Hartz, supervisor of music, was the director, and Mrs. J. L. Robbins was the accompanist. The soloists were Floyd Barlow, C. E. Smith, Frank D. Bangs and Mrs. E. J. Lane. Mrs. Doris B. Wendt was heard in a violin solo.

NORWICH, CONN.—Excerpts from Mendelssohn's "Elijah" were sung at the monthly musical service at the Central Baptist Church lately by the quartet and a chorus choir of twenty-five. Charles D. Geer is the director, with the following composing the quartet; George A. Turner, tenor; Mrs. Nelson T. Crowell, soprano; Mrs. Henry E. Church, contralto; Walter S. Marsland, bass.

LOGAN, OHIO.—The second concert in the Euterpean Club Artists Series was a joint recital by Helen Warrum Chappell, soprano, and Nellie S. Allen, pianist. Mrs. Chappell's best numbers were Pearl Curran's "Rain," Fourdrain's "Chanson Norvegienne," and "One Fine Day" from "Butterfly." Miss Allen, one of Grainger's pupils in Chicago last summer, gave a program of modern piano numbers.

NORFOLK, VA.—Mrs. John B. Miles, chairman of the Music Committee for the Society of Arts, recently inaugurated a series of Monday afternoon concerts in the Society of Arts Building at which she will present young students of promise. Her first concert brought forward Virginia Waller, a graduate of Peabody Institute, with Rachel Berg and Russell Bethell giving the program at the second.

ALBANY, N. Y.—At the monthly meeting of the Eastern New York branch of the American Guild of Organists at the Emmanuel Baptist Church, Richard Law of St. John's Church, Troy, gave a talk on "Training Boy Choirs," and gave illustrations of his methods with fifteen members of his choir. Dr. Harold W. Thompson also gave a talk on planning programs for a quartet choir. Florence Jubb presided.

LAFAYETTE, IND.—Albert Borroff, baritone, and Joseph Schilling, pianist, members of the faculty of the Lafayette Conservatory of Music, of which Lena Baer is the directress, were heard in recital at the school recently. Mr. Schilling has been engaged as organist and choirmaster at St. John's Episcopal Church. Advanced students in various departments of the Conservatory also gave a program recently.

JOPLIN, MO.—The Apollo Club, composed of twenty-four male singers, elected T. Frank Coulter, head of the musical departments of the local high school, as its director at a recent meeting. Mr. Coulter succeeds F. B. Rogers, who has been director of the organization since its inception several years ago. It holds a prominent place in musical circles of the city and is planning several concerts for the near future.

TORONTO, CAN.—Marley Sherris, baritone, was heard in recital at the Toronto Conservatory of Music on Jan. 26, and in a varied range of items proved himself an artistic singer. Leo Smith, cellist, was the assisting artist and won much applause. Harvey Robb was at the piano for Mr. Sherris and Mrs. Alfred Chapman played for Mr. Smith. Ethel E. Dever has been appointed organist of Bathurst Street Methodist Church.

NEW BRITAIN, CONN.—The New Britain Musical Club held a musicale at the Grammar School Hall on Jan. 31. The subject of the evening was "Romantic Music, or Music of the Romantic Period" and Mr. Stearns gave an interesting talk. The program was presented by Mrs. Andzulatis, pianist; Mr. Stearns, violinist; Mr. Hart, pianist; Miss Vater, vocalist; Miss Bradley and Miss Farrell,

sopranos; Miss Schade, contralto, and Mr. Stuhlman, tenor.

NAVASOTA, TEX.—The Junior Music Club, composed of thirty-five pupils from seven to seventeen years of age, held its first meeting in the parlors of the Methodist Church lately. The club, which was organized and is sponsored by the Music Study Club, will meet once a month for the study of American composers. The officers are: President, Marie Timmins; vice-president, Ethelyn Shields; secretary, Claire Roan; treasurer, Hennie Levy; reporter, Irene Garner.

LANCASTER, PA.—The Working Musicians of the Musical Art Society devoted its January meeting to the study of oratorio. The discussion was led by Helen Weishample, dean of the piano department of the Millersville Normal School. Two programs were given in the Schreiner Auditorium recently, under the auspices of the Willard Chapter, W. C. T. U., by Bernardo Olshansky, baritone, assisted by Lillian Pringle, cellist, and Florence Brinkman, accompanist.

TULSA, OKLA.—The Cadman Choral Club gave an enjoyable concert in the auditorium of the high school, Jan. 18. The club presented Charles Wakefield Cadman, and Princess Tsianina in a song recital and "Indian music talk." Mr. Cadman illustrated his lecture with several Indian musical instruments. Tsianina won great favor by her singing of Indian lyrics, and had to respond to five encores. The club, directed by Robert Boice Carson, sang several choruses.

WASHINGTON, D. C.—The organists contributing to the recent recital given under the auspices of the local chapter of the Guild of American Organists were Harry Wheaton Howard, Mrs. Frank Okers Frost and Harry E. Mueller. The program offered last week by the Friday Morning Music Club included the following local artists: Mrs. Mary Sherier Bowie, soprano; Richie McLean, contralto; Constance Finckel and Francis Finckel, pianists; Anton Kaspar, violinist, and George Wilson, accompanist.

WASHINGTON, D. C.—At the recent meeting of the local chapter of the Mu Phi Epsilon Sorority, the following took part: Emma Louise Thompson, Leland Parker, Alma Rifenberg, Elinor Eby, Clara Young, Lillie Wimer, Beulah Dunwoody, Elizabeth Briggs, Marie Lowry, Alice Jones, Ruth Bronson, Charlotte Klein, Isabel Middlekauff, and the guest of the evening, Mrs. Ethel Holtzclaw Gawler. The evening was devoted to Italian opera, the program consisting of the works of Rossini, Puccini, Verdi and Donizetti.

WASHINGTON, D. C.—As a contribution of the local Community Service, the oratorio, "St. Paul," was presented by the Motet Choral Society with Otto Torney Simon conducting. Others contributing to its success were Mrs. Ethel Holtzclaw Gawler, soprano; Beulah Harper Dunwoody, contralto; Martin Richardson, tenor; Charles Trowbridge Tittmann, bass; Arthur D. Mayo, pianist; Edith B. Athey, James Dickinson and H. Norman Taylor, organist, and the boys' choirs from St. John's and St. Stephen's churches.

EVANSVILLE, IND.—Gade's "The Crusaders," was given last week under the direction of Paul Waltz. The soloists were Mrs. E. E. Hoskinson, John Hand and Walter Otto, all of whom were well received. The Evansville Choral Society, formed in the fall, is rehearsing Mendelssohn's "Elijah." The proceeds of the next concert will be given to the municipal organ recital fund. It is the plan of local musicians and business men to raise enough money each year to cover expenses of these concerts and thereby be able to give them free to the public.

SYRACUSE, N. Y.—The Salon Musicale had an unusual program last week at the home of Mrs. William S. Dunning. The first part of the program was in commemoration of the Beethoven anniversary. A Kathleen King made some very interesting remarks concerning the life and works of Beethoven. Mrs. Fred Harvey and Miss King played the "Eroica" Symphony. Mrs. Pauline Baumer Shepard sang "Adelaide" and Dr. Adolf Frey of Syracuse University played the "Waldstein Sonata," Op. 53. The second part of the program was conspicuous for the singing of Mrs. Marta Wittkowska Mallery, contralto, and for the violin playing of Mrs. Dean Dudley, a local artist.

In MUSIC SCHOOLS and STUDIOS of N.Y.

ACTIVITIES OF AMERICAN INSTITUTE PUPILS

On Jan. 10, Alice Clausen, a recent graduate of the American Institute of Applied Music, played before the Woman's Club of Port Chester, N. Y. Miss Clausen presented a varied program, including compositions by Cole-ridge-Taylor, Chopin, Debussy and Mac-Dowell, which were well delivered. At the close of the meeting she was given a standing vote of thanks for her admirable work.

Stephen Clossar, a graduate of the class of 1920, is filling the position of organist at the Sedalia Theater, Sedalia, Mo. Mrs. Elsie Rockwell, a pupil of Lotta Madden, was engaged by the Scotch Clans to sing in Greensburg, Pa., Jan. 27, and in Pittsburgh, Pa., Jan. 28.

HEAR OPÉRA-COMIQUE TENOR AT MRS. SNYDER'S

Her first studio tea of the season brought over 100 persons to see Mrs. Frederic H. Snyder, vocal teacher. During the afternoon Antonio Rocca, tenor, of the Opéra-Comique, Paris, sang several arias, with Gustave Ferrari and Ina Grange at the piano. Eleanor de Cisneros also gave pleasure with several numbers. Among those present were Marguerita Sylva, Mr. and Mrs. Jules Daiber, Alma Porteous of Minneapolis, Gladys Leigh-Underhill, Max Jacobs, James Sheehan, Janet Linn Cobb of Chicago, Mr. and Mrs. Arthur Hackett, Vera Ruby, Jean Casselle, Grace Filkins-Marix, Mr. and Mrs. Wright (Mme. Cobina), Mr. and Mrs. Guy Bolton (Marguerite Namara), Katherine Farrington of St. Paul, Marguerite Fontrese, Vivian Kingston, Mary E. Downey of St. Paul, Mrs. B. Czedekowska, Mrs. William Thorner, Theresa Renaud, Courtenay Foote, Marvin Maazel, Leo Godowsky, Jr., Albert Jeannotte, Lydia Lindgren, Frank Basenberg of San Antonio, W. H. Cloudman and Mrs. Guy Scott of Akron.

MALKIN FACULTY MEMBER IN RECITAL

The Sunday afternoon faculty concert at the Malkin Music School on Feb. 6 presented William Julibert in a piano recital. His numbers were the Sonata, Op. 53, of Beethoven; the Fantasie, Op. 17, of Schumann, and a Chopin group, comprising the Nocturne in F Sharp, the A Flat Ballade and the Polonaise in F Sharp Minor.

FRANCES DE VILLA BALL STUDIO RECITAL

With the assistance of Lois Mayer, mezzo-soprano, William Friedman, pianist, gave a successful recital at the studio of Frances de Villa Ball, New York vocal teacher, on the evening of Feb. 10. Mr. Friedman's numbers included works of Chopin, Rachmaninoff, Kriens, Grieg and Liszt. Miss Mayer gave Kurstin's "Invocation to Eros" and songs by Salter, Kramer and Hueter. Both artists were well received.

RECITAL BY PROFESSIONAL PUPILS

Arthur Phillips, voice teacher, presented a few of his professional pupils in recital at his Carnegie Hall studio on a recent afternoon. Mildred Shaw, the possessor of a well-trained soprano voice, sang Handel's "Sleep Why Dost Thou Leave Me" and the "Swiss Echo Song" by Eckert. Raymond Hunter, baritone, who has just returned from a successful tour in "Robin Hood," gave the Toreador Song from "Carmen." A quartet composed of Peter Harrower, bass; A. P. Bombarger, tenor; Elizabeth Ayres, soprano, and Louise Speerer, contralto, who are appearing at the Capitol Theater, contributed a group of popular numbers.

Pupils of Chevalier Eduardo Marzo will be heard in recital on the afternoon of Feb. 12, in the Harp Recital Room of Charles H. Ditson & Co. Those taking part will be Luisa Carlucci, soprano;

Dennis Scipio Pollard, baritone; William J. Strueber, and Ralph Toland, baritones. They will be assisted by Constance Karla, violinist; Anna Welch, harpist, and Louis R. Dressler, organist.

ADDITION TO MANNES FACULTY

The announcement that Guy Maier and Lee Pattison will teach exclusively at the David Mannes Music School next season has just been made. Owing to their great success and many concert engagements their schedule at the school will be limited.

In Chicago Schools and Studios

Harry Sudnick, pianist, a pupil of Viola Cole Audet, gave a distinguished class presentation of the Sonata in C, Mozart; "Harmonious Blacksmith" by Handel, and "Gypsy Rondo" by Haydn, and was chosen to play at the graduation exercises, Jan. 28. Margaret Garber, artist pupil of Mme. Cole Audet, has been the only one chosen of the graduates to represent the class of the Parker High School in piano solos. She will be heard in a recital at Kimball Hall in May.

Theodore Harrison presented a number of his pupils last Sunday afternoon at a musicale given in his studios in the Lyceum Arts Conservatory. The following names appeared on the program: John Shenk, Helen Rose, Dimitrie Styp, Harriet Woodworth, Kathryn Strong, Edwin Delbridge, Louise Gould, Lucille Buzzo, Frances Grund, Frances Shotwell, Lee Borough and Hubert Carlin.

Ivan Benner, baritone, student in the vocal department of the American Conservatory, has been appointed head of the voice department at the Wichita College of Music, Wichita, Kan. Ann Coughlin, also a pupil of the American Conservatory, has been engaged to head the violin department of the Agricultural College, Brookings, S. D.

and played there for eight years, giving lessons at the same time, and composing songs. In 1874 he went to Rome as cellist at the Teatro Apollo and when, during the season, the conductor fell ill, the management gave him an opportunity to try his hand at the baton. "Aida" was the first work he conducted, doing so with such success that he was at once engaged permanently and hailed as a great conductor.

The following year, owing to his success, he was engaged as musical director of the Spontini centenary at Jesi, where he again covered himself with glory. He returned to the Apollo the next season and made his first success as a composer with his incidental music to Pietro Cossa's drama, "Messalina," and a year later to the same writer's "Cleopatra."

In 1881 he went to Bologna where he remained five years, during which he produced his first opera, "Isora di Provenza," which was given with much success. His first activities outside his own country were in London, where he gave a concert in 1886, being engaged for the Norwich Festival and for the Italian Opera season at Drury Lane during the Jubilee. His oratorio, "Isaias," was sung at Norwich in 1887 and he was engaged for Covent Garden, where he was heard annually for many years and where he conducted the first German performance in that house, of Wagner's "Tristan and Isolde."

His opera, "Ero e Leandro," by which he is best known as a composer in this country, was given first in concert form at Norwich in 1896, on the stage at Madrid in 1897, at Covent Garden in 1898, and at the Metropolitan on March 10, 1899, with Eames, Saléza and Plancon in the principal rôles. From 1888 to 1895 he was musical director and conductor of the Teatro Real in Madrid.

In 1906 he inaugurated the Teatro Colon in Buenos Aires and was principal conductor there till 1912, since when he has lived at his villa near Meina on Lake Maggiore.

Mancinelli's works include operas, oratorios, songs and orchestral pieces. Among the last named are a number of Chopin's works arranged for orchestra. At the time of his death he was putting the finishing touches on an opera based on Shakespeare's "A Midsummer Night's Dream."

Passed Away

Max Zach

ST. LOUIS, Mo., Feb. 3.—Max Zach, for fourteen years conductor of the St. Louis Symphony, died this morning at the Josephine Hospital in his fifty-sixth year. Death was due to septic pneumonia resulting from faulty extraction of a tooth about a fortnight ago.

Mr. Zach was born in Lemberg, Aug. 31, 1864, and studied at the Vienna Conservatory from 1880 to 1886 when he came to America as one of the violas of the Boston Symphony, which position he held until 1907, during which time he conducted the popular summer concerts and also played viola in the Adamowski Quartet. He came to St. Louis in 1907 as conductor of the St. Louis Symphony, which was then in a very run-down condition. He quickly brought it to a state of excellence and took the organization on its first tour. He did little work as a composer, but two light numbers, "Oriental March" and a concert waltz, "Harlequin's Wedding," have been popular with many of the large orchestras.

Mr. Zach married Blanche Going in 1894. He is survived by his widow and two sons. The body was sent to Boston for burial, as Mr. Zach's home was in Roxbury, Mass., where he lived during five months of every year when not in St. Louis.

H. W. C.

Pedro G. Guetary

Pedro G. Guetary, tenor, said to have been a member of the cast of the original Metropolitan production of "Pagliacci," died suddenly on Jan. 30. Death was the result of an operation. Mr. Guetary was in his fifty-fourth year. He was born in the Basque province of Spain and had sung at Covent Garden and other European opera houses. For the last sixteen years he had been solo tenor at St. Francis Xavier's Roman Catholic Church in Brooklyn. He was an authority on the music of the Roman Church and an enthusiastic supporter of the Gregorian Chant.

Emil F. Christiani

WASHINGTON, D. C., Feb. 5.—Emil F. Christiani, sixty-five years of age, well known Washington pianist, harpist and composer, died in this city on Jan. 31, as the result of injuries sustained when he was struck by a bicycle. Mr. Christiani was the father of C. E. Christiani, president of the Washington College of Music. He was born in Copenhagen, Denmark, and was graduated from the Copenhagen Conservatory of Music. He toured Europe for many years, playing in concerts and recitals. He came to this country over thirty years ago and appeared in concerts. For the past seventeen years he has resided in Washington.

Charles J. Orth

MILWAUKEE, WIS., Feb. 5.—Charles J. Orth, well-known as a composer, died recently in his fifty-third year, after an illness of several months. Mr. Orth had an interesting career, beginning as a musician, then as a dealer and finally, as his business grew, as a composer. One of his most popular numbers, "In a Clock Store," was composed when he was only sixteen. Works of his have been played by the Boston Symphony, the Chicago Orchestra and Sousa's Band.

C. O. S.

Charles Thierbach

WASHINGTON, D. C., Feb. 6.—Charles Thierbach, second leader and for many years a member of the United States Marine Band under John Philip Sousa, died on Feb. 4, after an illness of three months. Mr. Thierbach was born in Germany and came to America at the time of the Civil War, serving in the Northern Army. At the close of the war he entered the Marine Band. He was in his seventy-ninth year.

A. T. M.

John Wiseman

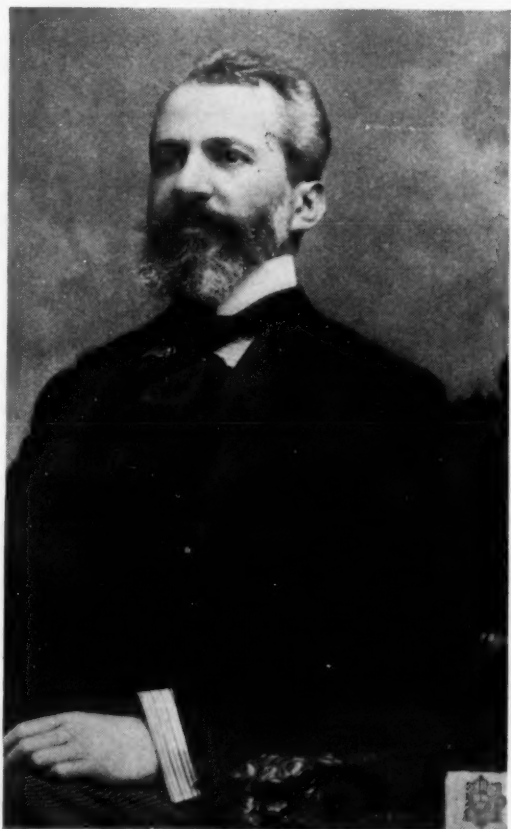
BIRMINGHAM, ENGLAND, Jan. 10.—John Wiseman, a prominent teacher of singing in this city, died here recently. He was in his eighty-first year.

Luigi Mancinelli, Noted Italian Composer, Dies Suddenly in Rome

Musician, Who Was Conductor at Metropolitan from 1895 to 1903, Dies of Cerebral Hemorrhage — Conducted First German "Tristan" at Covent Garden — Inaugurated the Teatro Colon in Buenos Aires — Was Completing New Opera on Shakesperian Play at Time of Death

LUIGI MANCINELLI, the prominent Italian composer-conductor, who conducted at the Metropolitan Opera House from 1895 to 1903, died of apoplexy in Rome on Feb. 2, in his seventy-third year.

Luigi Mancinelli was born at Orvieto, Feb. 5, 1848, and at the age of six began the study of the piano with his father, who was a talented amateur. He was intended for a business career but ran away from home to study music in Florence. He was caught and brought back to Orvieto, but was permitted to go to Florence in 1860, taking up the cello under Sbolci, one of the most prominent



Luigi Mancinelli, Italian Composer-Conductor, Who Died Last week in Rome

'cellists of the time. He also studied harmony and counterpoint for a short time with Mabellini. He joined the orchestra at the Pergola as third 'cellist

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FOR ADDRESS, WRITE TO THIS PAPER

Pennsylvania Only State to Have Own Orchestra



Photo by Rosson Studio

Members of the Pennsylvania State Orchestra Immediately After Their Concert at the Opening of the State Legislature. Standing in Front of the Orchestra, from Left to Right, Are Public Service Commissioner John S. Rilling, Honorary President of the Organization; Howard W. Fry, Conductor of the Orchestra, and Mrs. James G. Sanders, Member of the Board of Directors. Paul E. Beck, State Supervisor of Music and Another Director of the Orchestra, Stands at the Right of the Second Row

HARRISBURG, PA., Jan. 27.—Pennsylvania enjoys the distinction of being the only State to have its own orchestra, composed of State employes and paid by State funds. Howard W. Fry is its conductor.

The orchestra was organized in the spring of 1918 by Dr. W. W. Strausbach and now comprises fifty players. With the exception of the performers on some of the more unusual instruments, the men are employes of the various departments of the State government.

A series of concerts is given each year

for the Capitol officials and for members of the two bodies of the State legislature. The concerts are given in the Hall of the House of Representatives and a series of five are to be given during the present session of the legislature.

The first concert of this season was given, Monday evening, Jan. 17, at the opening of the first session of the legislature of 1921, with Mrs. John Robert Jones, soprano, as the assisting soloist.

The following are the officers of the orchestra: Honorary president, John S. Rilling, Public Service Commissioner; president, L. L. Dunkle, Department Public Grounds and Buildings; vice-presi-

dent, V. B. Hausknecht, Department of Agriculture; secretary and treasurer, Howard D. Martin, Public Service Commission; directors, E. E. Beidleman, Lieutenant-Governor; Frank D. Beary, Adjutant-General; Paul E. Beck, State Supervisor of Music; Mrs. James G. Sanders, wife of the State Economic Geologist; Howard W. Fry, secretary to State Highway Commission; music committee, Harry Biles, Highway Department; W. T. Scheffer, Highway Department; H. A. Benner, Workingmen's Insurance Board; C. R. Engle, Department of Agriculture, and Dr. J. Campbell Moore, Health Department.

The accompanying photograph was taken following the concert on Jan. 17, on the staircase in the rotunda of the Pennsylvania State Capitol.

Standing in front of the orchestra (reading from left to right) are Public Service Commissioner John S. Rilling, honorary president of the organization; Howard W. Fry, director; and Mrs. James G. Sanders of the board of directors; State Supervisor of Music Paul E. Beck, another director, stands at the right of the second row. Lieut-Gov. Beidleman and Adjt-Gen. Beary were not present at the time the picture was taken.

L. H. H.

OMAHA FINALLY HAS ITS OWN SYMPHONY

Henry Cox's Efforts Result in Creation of Body of Fifty Players

OMAHA, NEB., Feb. 7.—The Omaha Symphony, Henry Cox, conductor, is at last an assured fact; a fact of great importance to this city and environs. During his ten years or so of residence here Mr. Cox has given time and energy unstintingly, to say nothing of financial assistance to create a real orchestra, and the result of his efforts is an organization of fifty men and women, which is now in rehearsal for its first concert. The orchestra includes many of the finest local soloists, and Ernest Nordin is concertmaster.

Cecil Berryman, an Omaha composer, has been awarded first prize for his piano Scherzo in B Minor in a contest conducted by the *Musical Observer*.

The last meeting of the music depart-

ment of the Omaha Woman's Club was in charge of Mrs. A. Anderson. There was the customary chorus rehearsal, directed by Henry Cox and there followed a two-piano number by Winifred Traynor and Mrs. Ray Abbott, songs by Mrs. E. B. Quillen, accompanied by Luella Davis, and a reading by Mrs. O. Y. Kring.

A musicale at the Social Settlement on Sunday enlisted the services of Nancy Hulst, Adelina Brady, Helen Jacobs, Dorothy Flitton and Harry Fryxell, pianists; Samuel Carmell, violinist, and Mary Alice Kirtley, vocalist. E. L. W.

Interstate School Contest to Be Held at Pittsburg, Kan.

PITTSBURG, KAN., Feb. 4.—An interstate high school musical contest will be held in Carney Hall of the State Manual Training Normal School, on April 28 and 29. There will be nine classes of entries including Mixed Chorus, Girls' Glee Club, Boys' Glee Club, Girls' Double Quartet, Boys' Double Quartet, Orchestra, Band, Junior High School

Chorus and Solos, with sub-divisions for soprano, contralto, tenor, bass, violin, piano and cornet. This will be the third contest of the kind. At last year's contest more than 500 school children took part.

Congressman Turns Song Writer

WASHINGTON, Feb. 2.—Representative Horace M. Towner of Iowa, one of the leading Republican members of Congress, has written and published a song, "Iowa, Beautiful Land," which was sung here on Jan. 29, at a meeting of the Iowa State Society, and was received with enthusiasm. Congressman Towner composed the music of the song, and Tacitus Hussey, a widely known Des Moines musician, wrote the words. A. T. M.

Gall, Schnitzer, Chamlee and Jacobsen Donate Art for French Benefit

A concert was given at the Belasco Theatre, New York, Jan. 30, in aid of the French Day Nursery, which was largely attended by members of the French colony. The artists who had given their services were Yvonne Gall of the Chicago Opera, M. Mario Chamlee of the Metropolitan Opera, Mme. Germaine Schnitzer and Sascha Jacobson. The concert was arranged and managed largely by Mme. Percy Fridenberg, Mrs. Willard Metcalfe and Mrs. Berthold Levy. There was a crowded house.

George Beach, pianist, sailed on the Aquitania for Europe on Feb. 3, where he will make a number of concert appearances and prepare for his forthcoming tour of this country.

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